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FRANKLIN GOTHIC EXTRA CONDENSED
FOUNDRY TYPE

ART DIRECTION ART DIRECTION ART DIRECT

Thirty Point Franklin Gothic Extra Condensed

ART DIRECTION ART DIRECTION A

Forty-two Point Franklin Gothic Extra Condensed

ART DIRECTION AR

Sixty Point Franklin Gothic Extra Condensed

ART DIRECTION

Eighty-four Point Franklin Gothic Extra Condensed

ART DIR

The Magazine of Creative Advertising February 1958

ART DI

Fifty-five Cents

John Berg

Over a decade ago, national publications relied on photograms by Lawrence Gussin to convey subtle and profound editorial ideas with effective drama.

Today the Gussin photogram is an acknowledged promotional force; it can express the gamut of emotional experience with unique "inner vision," so to speak. It seems to us therefore, as our industry prepares for a period of powerful promotion, that Gussin photograms can do much to give your advertising methods the power to attract attention and to motivate response.



Gussin-Radin Studios, Inc.

220 w. 42 st. • n.y.c. • wisconsin 7-7352

new york's only complete photographic and service studio operating seven days weekly:
photography, design, dye transfers,
flexichromes, veloxes, color and
black and white retouching, mechanicals



**PHOTO-
LETTERING
INC.**

216 EAST 45TH STREET
NEW YORK 17, N.Y.
MU 2-2346

**CLARION
in 4 weights**

SIZEABLE source of exq
Clarion Semi-Wide 2

EXQUISITE photo letter
Clarion Semi-Wide 3

SIZEABLE source of exq
Clarion 2

EXQUISITE photo letter
Clarion 3

LETTERING within rea
Clarion 5

EASY REACH of every
Clarion 7

LETTERING within rea
Clarion Semi-Cond. 5

EASY REACH of every
Clarion Semi-Cond. 7

A CREATIVE-CUSTOM SERVICE...UNIQUE IN ITS FIELD SINCE 1936

for illustrative photography . . . in

WASH NGTON, D.C.

... call

**LEE SALSBERY
studios**

937 F St. N.W. Washington, D. C.
ST. 3-1377





CREATIVE PHOTOGRAPHY GROUP*

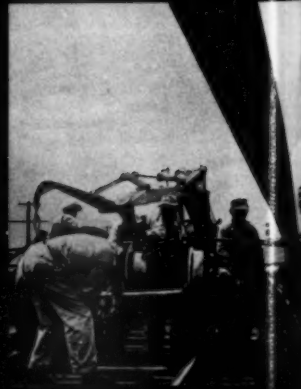
369 LEXINGTON AVENUE • NEW YORK 17, NEW YORK

Creativeness in photography raises the work from craftsmanship to the level of art. It is this quality which is the substance of our daily work and guarantee of our future.

Announcing the addition to our staff of two outstanding creative photographers, CARMIE N. SCHIAVONE and ANN ZANE.

Representing: BASCH BENEDICT BREITENBACH COFFIN GALLOP
LIBSOHN RITTER *SCHIAVONE TIETGENS *ZANE

Joel Karon, Representative • Murray Hill 3-9729



DIVISION OF LESTER ROSSIN ASSOCIATES, INC.

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ART DIRECTION

THE MAGAZINE OF CREATIVE ADVERTISING • OFFICIAL PUBLICATION OF THE NATIONAL SOCIETY OF ART DIRECTORS

Honesty...the worst policy

Arthur Fatt used Crest toothpaste. When interviewed December 3 on WABD's "Nightbeat" program, he admitted this publicly.

Within a week Whitehall Pharmacal Co. (Kolynos) was seeking a new agency for its \$300,000 ad billings placed through Grey Advertising Agency Inc. Mr. Fatt, you see, is President of Grey.

The nonsense of this situation is that a man should be punished for honesty and candor when this candor on a TV program helped build respect for the entire advertising business by helping demolish some of the absurd stereotype images the general public holds of ad men. Mr. Fatt even mentioned that he didn't own a grey flannel suit. His demeanour was calm, reasoned, business-like, strictly not phony. So he got rapped.

More fuel added to the nonsense fire by virtue of fact that Grey is one of the agencies to take the lead in encouraging its employees to use its clients products. Its high batting average in this respect apparently means nothing.

Moral. Be immoral. Lie. Don't get caught in unrehearsed unfilmed interviews wherein you can't replace the truth with a phony statement, or at least delete a truth that can hurt. That's the way the client wants the ball to bounce.

Art Direction, published monthly by Advertising Trade Publications Inc., 43 E. 49 St., New York 17, N. Y. PLaza 9-7722. Subscription price \$4.00 per year; \$7.00 for two years; \$4.50 a year for Canada and \$6.50 for other countries. Back issues 65¢ per copy. Publisher assumes no responsibility for manuscripts or artwork submitted. Entered as second-class matter at the post office at New York, N. Y., with additional entry as second-class matter at the post office of Baltimore, Maryland.

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Publisher: Don Barron • **Editor:** Edward Gottschall
Designer: Ken Saco • **Asst. Editor:** Ann Cohen
Asst. Designer: Larry Alvaro • **Circulation:** Calla White
Advertising: Robert Miller

ASSOCIATE EDITORS: Atlanta, Richard Brunelli; Baltimore, Frank C. Mirabile; Boston, Mark Keller; Chicago, Len Rubenstein; Cincinnati, Frank Borke; Cleveland, King D. Beach; Dallas-Ft. Worth, Fred F. Tallaferrro; Denver, Frank Wade; Detroit, Jack Keenan; Kansas City, Thomas R. Kersch; Los Angeles, Arthur Sherman; Memphis, Mary Dean Richards; Miami, Peggy Strickland; Milwaukee, Allen P. Zoellick; Minneapolis-St. Paul, Robert Connolly; Montreal, Frank Lipari; Nashville, Harold West; New York, Edward R. Wade; Philadelphia, Lester La Bove; Pittsburgh, Wm. E. Pannsy; Portland, Ore., Pat Shaylor; Richmond, George Riddick; Rochester, Douglas S. Lloyd; St. Louis, Albert Quinlan; San Francisco, Cal Anderson; Seattle, Clarie P. Willey; Spokane, Hal Bacon; Toronto, Stanley Fumival; Washington, D. C., Virgil Jackson.

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WEST COAST REPRESENTATIVE: H. L. Mitchell & Associates, 3087 Saturn Ave., Huntington Park, Cal. Phone: Ludlow 5-4668.

THERE ARE IDEAS
FOR YOU IN THE
**POWER
OF COLOR
KIT...**

A black and white photograph of a hand holding a large, dark, rectangular object, possibly a book or a folder, which is tilted diagonally across the frame. The hand is positioned at the top right corner of the object. The object has some faint, illegible markings on its surface.

THE
POWER
OF
COLOR...



INTRODUCING A UNIQUE 25% COTTON SHEET

Fox River Laid in 9 beautiful colors

A crisp, crackly sheet . . . beautiful new colors . . . a distinctly different watermark — a completely fresh approach for you to unusual letterhead, envelope and direct mail design. There are samples of lithographed, letter-press, engraved, thermographed, de-bossed and die-cut letterheads and envelopes in this kit. Get one . . . see for yourself how readily the paper can add a second, third or fourth color to a design . . . how effectively the color of paper contributes to the impression, or "feel", of a company or product. Ask your Fox River Merchant or use the coupon to get your free copy of THE POWER OF COLOR kit.



**FOX
RIVER
PAPER
CORP.**

APPLETON, WISCONSIN

FOX RIVER PAPER CORP.
Appleton, Wisconsin

Please send me FREE,
THE POWER OF COLOR kit.

NAME

COMPANY

CITY

ZONE

STATE

“don't bother to reach for your dictionary. LA-CHI-NY is only a manufactured word symbolizing our nationwide art services. Three SBD studios located in Los Angeles, CHicago, and New York offer the unequalled talent of separate and interchangeable staffs of fine artists. Our many clients can testify to the advantages of this arrangement; it may also prove an invaluable aid in your future planning. STEPHENS-BIONDI-DE CICCO INCORPORATED.”

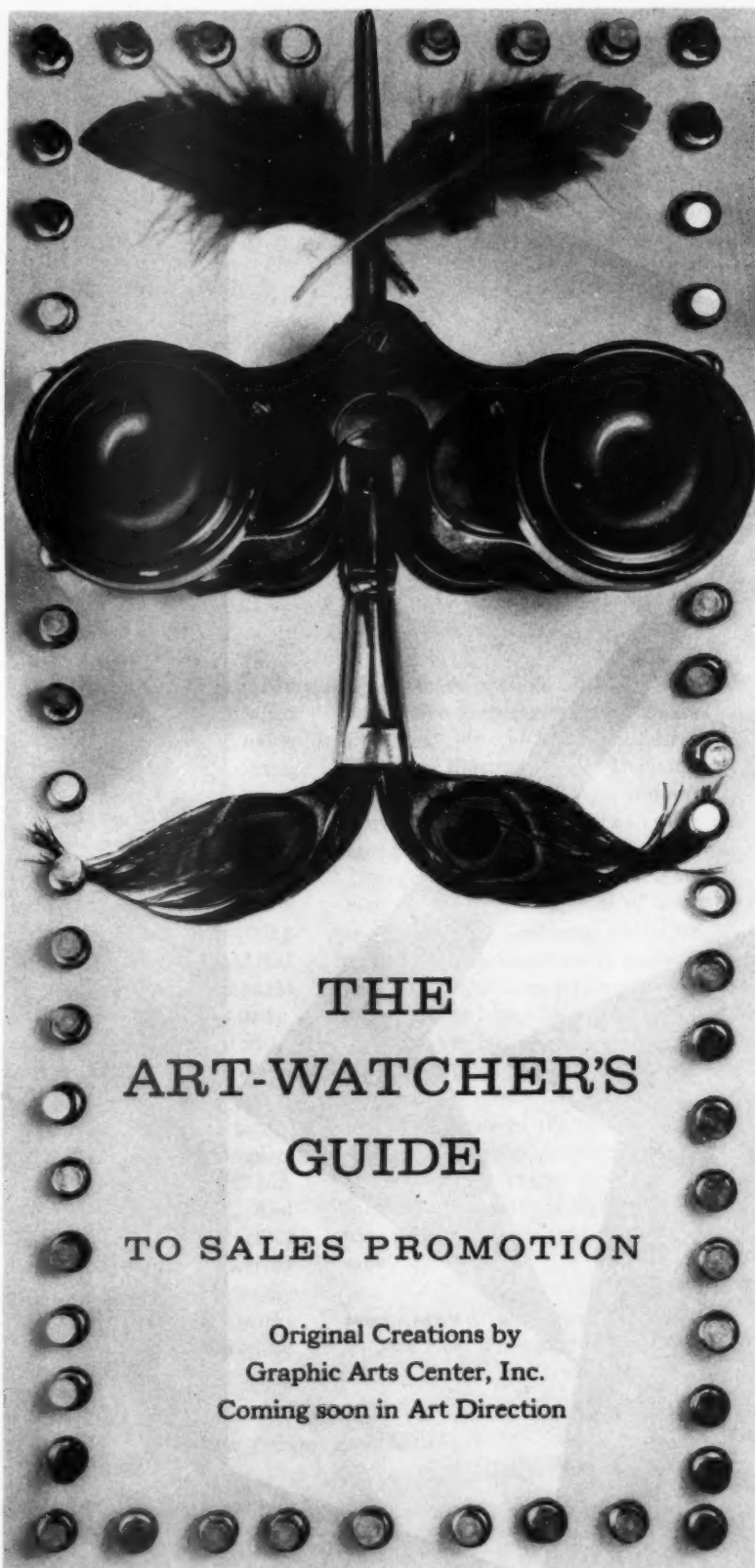


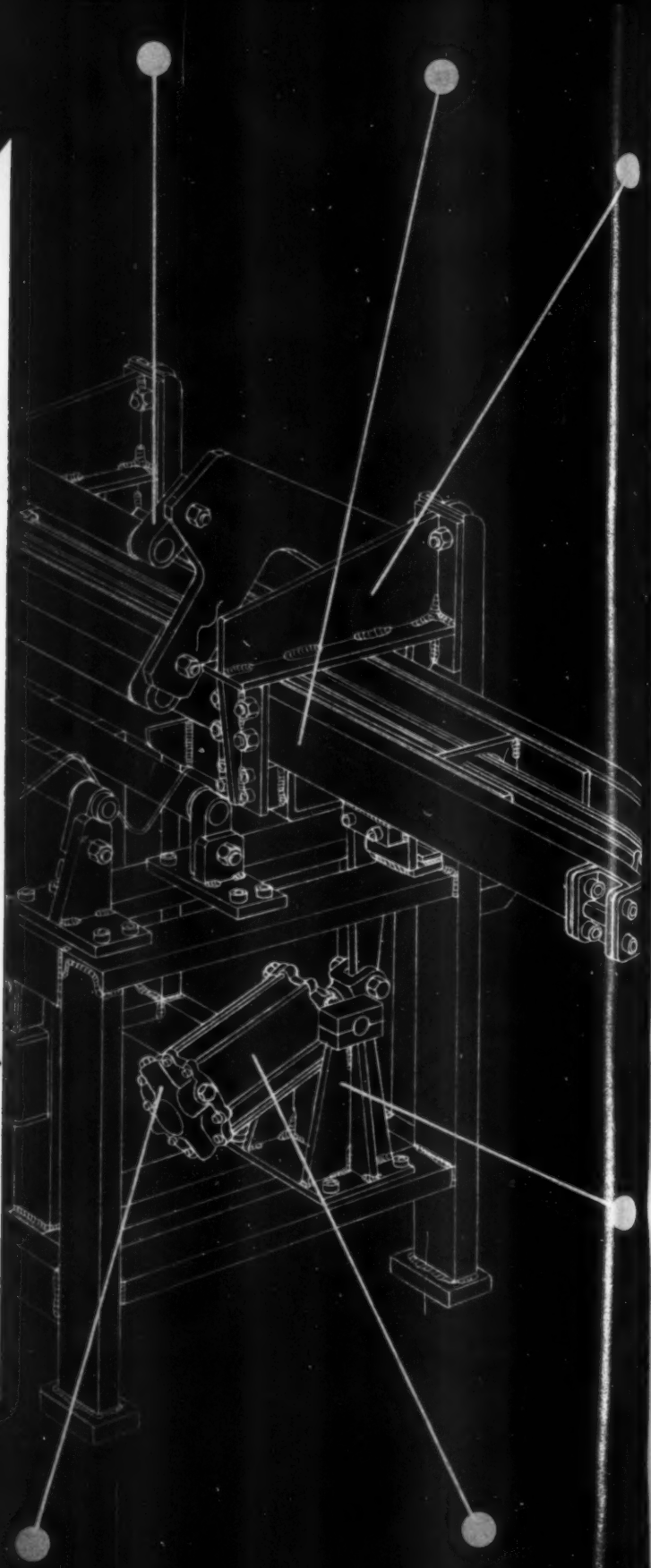
business briefs

Prosperity is having a recess. Business forecasters generally predict a recession comparable to that of 1953-4, lasting well into 1958, with an upturn before years end. Here are some of the facts they cite:

- industrial production is off for third month in a row.
- unemployment is up to 3,200,000 and growing.
- although industrial production is one of the major indices of national economic health, it represents only about 25% of the economy, takes no account of the service area of the economy.
- industrial decline is now in non-durables (textiles, chemicals, paper products, rubber) whereas up to now it had been confined to durables (automobiles, steel, appliances).
- auto output is on upswing.
- construction is at record levels.
- retail sales dipped but are near their record levels.
- combination of industrial fall-off and strong retail picture suggests inventory reduction is taking place. If this follows the 1953-4 pattern, as it seems to, slump should end in late '58.
- meanwhile new plant expenditures have fallen and so have defense expenditures, although the latter are expected to rise soon.
- prices have not declined noticeably.
- despite the above data, Dun's review reports that business men expect 1958 to be year of high activity, although they do anticipate narrowing profit margins.
- perhaps a major weakness of the economy, not stressed in any economic analyses we have seen, is the increasing number of companies operating on diminishing profit margins (many in the 1%, 2%, 3% brackets) and the percentage of consumers who are vulnerable to the slightest economic tremor—living now by spending every cent they make and in many cases overextended in debt. As they lose jobs or even have their work week reduced, their buying power will be immediately pinched.
- What is the outlook for advertising? Best guess is that in a recession not too long nor too deep, advertising will hold up, even expand a little. This happened in 1953-4 and many business men give advertising and

(continued on page 66)





FROM AARDVARK TO ZYZZOGETRON

People usually have individual characteristics that come to your mind when you think of them. Bert walks like a penguin. Steve dresses like a tout. Bill exudes enthusiasm. Harry wears a golf tam with a red pom-pom atop and always misses short putts. Each of these characteristics is, of course, only a small part of the whole man. Companies, too, have identifying characteristics. We are often told that McNamara Brothers, Inc. is thought of as progressive . . . a hard-hitting, fighting team! It's a fine characteristic but it is only a small part of the whole company.

This ad is the first in a series which is calculated to tell you the complete story of McNamara Brothers, Inc. from aardvark to zyzzogetron. And the range is as broad as that! Whether you require a beautifully conceived full color abstraction or a highly technical rendering of the inner workings of a cyclotron, we can produce the job.

This is made possible because we are really two companies: McNamara Brothers, Inc. and its subsidiary Technical Illustrators, Inc. The combination of these two organizations provides you with the most extensive range of art services in America.

Throughout, we employ the finest art talent available in the fields of illustration, design, lettering, etc. Our engineers are graduates with years of experience. Our sales staff enjoys the reputation of being the most capable group in the business. The management directs its policies from your point of view.

These are some of the reasons why many of our good clients buy from McNamara Brothers, Inc. If you follow our series of ads, we hope you, too, may be encouraged to do the same.

McNAMARA BROTHERS, INC.
38th Floor Penobscot Building
Detroit 26, Michigan

• *Largest Supplier of Art to the Transportation Industry*

letters

Reps backed . . .

In your September issue under the heading of "Reps Ripped" there appeared a sad song.

Mr. Charles Nabelle is sooooo unhappy. Would the trouble be his own doing? Having an exclusive agent is a simple matter.

Pick your agent with the idea of *Exclusive Representation*. He has no connection with a stable, studio or any other agent. Get a man who selects non-competitive artists, artists with a real talent only.

Get a man who knows how to solicit business, does the billing, and has his records kept by a CPA and gives his artists the *right* at any time to see the books.

Mr. Nabelle's statement about hawkers, fuller brush men and ten percenters has nothing to do about *art*. Ten Percenters did not select artists, hire offices, do advertising for their artists, and hot, wet, or cold days suffer the slings and arrows of getting and keeping appointments, putting up exhibitions of artists' work, doing research, etc.

I have nothing to say about Mr. Nabelle's opinion expressed about his artists friends being un-business like.

About the malpractice he mentions, if Mr. Nabelle will furnish the Chairman of the Joint Ethics Committee, The AD Club of New York, 115 East 40th St., with the facts, names, amounts etc., and the name and address of the dishonest agent, that man can be put out of business.

Mr. Nabelle refers to contracts between agents and artists. The word of an artist and his agent make a contract, and legal too; it is called an *oral contract*. An agent would be a fool to contract for an artist, any artist, under a guarantee. There are too many factors that govern this business that are uncertain, and half the time are unknown.

Any agent of good reputation does not consider an artist's samples as the property of anyone other than the artist. Samples ARE the artist's 'property' and they are the only tangible manifestation of his ability.

Regarding the separation of an artist and an agent. The Code of Fair Practices, which most operators in our business subscribe to, covers most aspects of any case that would arise, and the Ethics Committee is there to help those with problems that are not covered by the code.

Commissions are relative to the amount of work the agent does to get

66

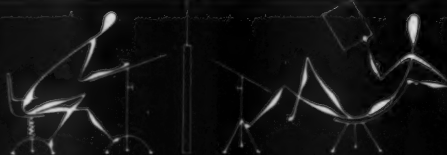
99

PRINT RETOUCHING

ARCHER AMES ASSOCIATES
16 E. 52 ST. NEW YORK 22 • MU 8-3240

"Say Dick . . . know of a dependable studio that's hot on mechanicals?"

"Call Litof . . . they not only respect your due date, they're reasonable."



ARTHUR *Litof* STUDIOS MU2 6761 ARTHUR LITOF HANS SCHMIDT

ARRY GORDON STUDIOS • 480 LEXINGTON AVE., N. Y. 17 • PLaza 5-558

photography

creative



how to



Type set in Monotype faces New Caslon
Italic No. 5371 and Caslon No. 337

improve the looks of your ads ...Specify Monotype!

When you specify Monotype in your ads, brochures, booklets or mailing pieces you will not only get a typesetting job of which you can be proud, but also, you will get a sharp, cleaner letter and more copy in a given space without sacrificing appearance or readability. In addition, you can set copy up to 60 picas wide without paying any penalty cost and word and phrase corrections can be made without resetting a whole line.

With Monotype you get better fitting italics because of proper spacing. Finally, with Monotype, you have hundreds of faces to choose from and new fonts are being cut constantly. See what's new in Monotype by clipping and mailing the coupon below . . . and remember when you want *character* in your copy, set it in Monotype!

LANSTON MONOTYPE COMPANY

A Division of Lanston Industries Incorporated
24th & Locust Streets, Philadelphia 1, Pa.

AD

Gentlemen: Send me your kit of new Monotype faces.

NAME.....
FIRM.....
ADDRESS.....
CITY.....STATE.....

Samerjan shoots nice pictures!!!
816 n. fairfax • l.a. calif. • ol 3-2910



New York's most complete

SLIDE PREPARATION SERVICE

SAME DAY SERVICE

on all types of
35mm Lantern or
Vugraph slides
...including COLOR!

ADMMASTER has the 'know-how' and facilities to handle all your slide preparation work quickly, accurately, dependably. In color or black and white...one-of-a-kind or large runs... Admaster is the top resource of art directors and production men. An Admaster technical representative will gladly advise you on preparation of art.



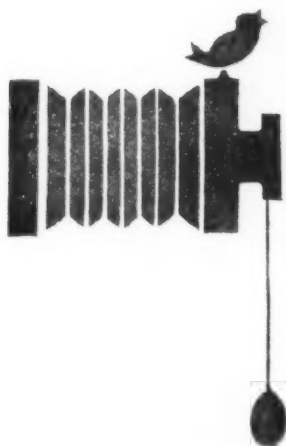
ASK FOR FREE BOOKLET
containing price lists, ideas and
how-to-do-it information on the
more than 200 photostatic, photo-
graphic and slide services
available at Admaster.

Admaster Prints Inc.

1168 6th Ave., N. Y. • JUdson 2-1396



SARRA...SPECIALISTS IN VISUAL SELLING IN BLACK & WHITE AND COLOR...



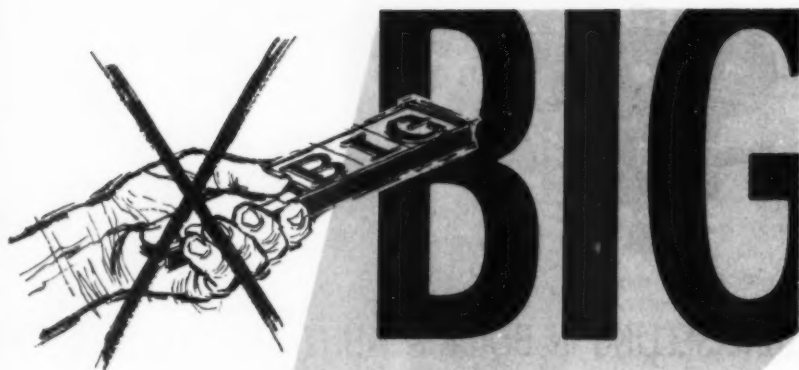
**PHOTOGRAPHIC ILLUSTRATION • MOTION PICTURES
TV COMMERCIALS • SOUND SLIDE FILMS**

SARRA INC

Sarra always shoots to sell

NEW YORK: 200 East 56th Street

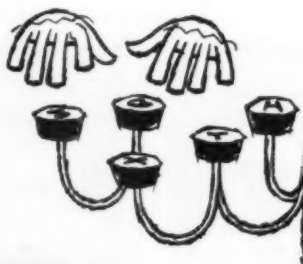
CHICAGO: 16 East Ontario Street



The Intertype Fotosetter provides a fast and economical way to set large display type.

The next time you have a job requiring big type let Warwick demonstrate the impressive savings in time and money that is possible by using this modern method of typesetting.

This is twelve point, the basic size used to Fotoset on a keyboard up to 480 characters a minute. We then blow it up to whatever size required. BIG type is simple and inexpensive.



WARWICK TYPOGRAPHERS Inc

920 Washington Ave. • St. Louis 1, Mo.
Phone Central 1-9210



A. I. FRIEDMAN INC.

FRAMING: Classical and modern. Unusual prints and reproductions...

come browse our collection. Art materials catalog sent on request.



QUALITY
ART MATERIALS
75 WEST 45th STREET
NEW YORK 36, N.Y.
CIRCLE 5-6800

fastest
COPY-FITTER EVER!
That's what thousands say about the famous *Haberule Visual Copy-Caster!* Artists, ad men, printers, editors, students swear by it. Never obsolete. Money back guarantee. At art supply stores or direct. *Haberule Visual Copy-Caster* with plastic type gauge, \$7.50
HABERULE
BOX AD-245 • WILTON • CONN.

letters

(continued)

the amount of work the artist does. During the time that Al Dorne was making \$150,000.00 per year his agent was working on a 10% basis.

Most artists consider 25% fair for the activity, knowledge and personal reflection of an agent.

Gilbert C. Tompkins

New twist in congratulations...

We think we've solved the agency "congratulations" card in a unique way. Unique enough, we hope, to rate a mention in your fine publication.



We send this card to clients, potential clients, friends of the agency, etc. on occasions which seem to merit attention—and we feel the "from our desk to your desk" approach gives just the right amount of business atmosphere, without seeming too "pushy."

We hope you agree!

Howell Zinn,
Art Director,
White & Shuford Advertising,
El Paso, Texas

Subliminal not sublime...

I just finished reading your excellent editorial about subliminal-sell in the November issue, and one horrible thought about the awesome consequences of this new selling technique struck me like a thunderbolt.

I see the poor, struggling Agency Man, fabled for his conscientious slavery to The Clients' shirts, shoes, tobacco, mudpacks, etc., servilely sharing his cigarettes with The Big Client, Mr. Lemac of the Eurasian Tobacco Gang. But wait! Do you see, sir, what I just saw! A competitive brand! (Oh, this is all too horrible to contemplate) Zounds! A brilliant career destroyed despite years of studious tightrope walking... and this dastardly act perpetrated, UN-BEKNOWINGLY!

Yes, your editorial has drawn the only logical conclusion thinking people could possibly arrive at... REGULATION.

Lore Noto,
Artist's Representative, N.Y.C.

In addition to the Type C prints which reproduce so magnificently, color transparencies of any size, as well as black-and-white prints, have as their universal source a color negative from Kodak Ektacolor and Kodacolor Films. Truly, a color negative in the art file is money in the illustration bank—ready to work for every advertising need.

EASTMAN KODAK COMPANY • Rochester 4, N. Y.

Photography: H. LANDSHOFF

Reproduced from a Type C print—120 Kodacolor negative



Solve your gift problems
right here
with beautiful, durable
PYREX
ware



There is only one PYREX glassware
a product of CORNING GLASS WORKS, Corning, N. Y.



thrift vs. luxury in gift suggestions

The Starch Reader Impression Studies go beyond readership and obtain verbatim responses from readers as to what the content of the advertisement means to the reader. Analysis of these comments determines to what extent the reader comprehended, doubted, resisted or otherwise became involved with the ad.

This double page spread with its wide array of Pyrex gift suggestions displayed beneath their price "tags" immediately conveyed to readers feeling of quantity, variety and economy. There was something for everybody's budget and even a "new discovery" element in the way of Pyrex dinnerware. A somewhat "off-key" note in the advertisement was the glass-ball table decoration which readers regarded as pretty but fragile (as compared with durable Pyrex ware). One reader suggested that Pyrex ware should have made the table decoration.

Containers in color made the products festively practical and sufficiently exciting visually to present as gifts.

Some readers expressed their personal color choices and indicated that there were even more colors available. Readers showed special appreciation for the fact that prices were included in the advertisement.

Quality and smart design was stressed in this Borg Scale gift advertisement. The singular scale with its unbroken white surface and smooth lines set on a Christmas-red background spelled MODERN and NEW to readers. Lifetime Service Warranty meant an ever-dependable, superior product. Although the luxury overtone made some readers feel that this scale was out of reach for them, most of them indicated that the Borg was worth the "extra money"; those who had other, older scales wished they could get this new one. Even those readers who preferred to avoid scales because of personal weight problems expressed regret at having to forego the pleasure of this attractive bit of equipment in their households but felt it would be lovely for those who could face themselves weightwise. ●

odorless^{*} acrolite[®]



the new
miracle
fixative

that

SPRAYS ODORLESS!

DRIES ODORLESS!



*PAT. PEND. on this exclusive ACROLITE formula.

a
ACROLITE
NEW ORANGE, N. J.

GONE FOREVER are obnoxious, choking fixative odors!... Only the new exclusive formula of ODORLESS ACROLITE is GUARANTEED 100% UNDETECTABLE and ODOR FREE! ...Why suffer with smelly "old-fashioned" fixatives that drive you from your studio?... For your comfort, specify ODORLESS ACROLITE—the miracle fixative that OBSOLETES all others... In 3 sizes at modern art supply stores everywhere

JOHN JOYCE STUDIO PHOTOGRAPHY INC.

A/C. Irving Berlin
A/S. Paul Robeson
Agency - William S. Paley

Illustrations — Interiors — Foods — Fashions



480 Lexington Ave., N. Y. C., N. Y. • PLaza 8-1815 Represented by John Joyce/Marvin Saunderson

coming events

Mar. 1-30 . . . 22nd Rochester International Salon of Photography, Inc., at Memorial Art Gallery. Pictorial color slides, prints, nature slides and prints, stereo.

Mar. 2-8 . . . 1st annual exhibition of the Art Directors Club of Des Moines. At Iowa Hall, Drake University. (Presentation of awards at Awards Dinner, Mar. 1.)

Mar. 8 . . . 2nd Annual Exhibition, and Awards Dinner, Denver, Art Directors Club. At Mile High Center.

Mar. 31-Apr. 10 . . . 37th Annual Exhibition of the New York Art Directors Club. Awards luncheon Apr. 1, Waldorf Hotel, NYC.

Apr. 2-3 . . . National Visual Communications Conference, Waldorf Hotel, NYC. Sponsored by the New York Art Directors Club.

Apr. 26 . . . International Typographic Design Seminar Silvermine Artists Guild, Silvermine, Conn. Sponsored by the Type Directors Club.

May 15 . . . Milwaukee AD Club show opens at War Memorial Center. Awards dinner precedes.

Baltimore Museum of Art . . . Jan. 21-Mar. 2, Weisgard show; Mar. 2-23, Maryland Artists exhibition. Mar. 15, Primitive Arts gallery opens.

Museum of Modern Art . . . Architecture of Antoni Gaudi, Dec. 18-Feb. 23; Chagall, 70th Anniversary Exhibition, Dec. 18-Feb. 23.

New York Public Library . . . Miniature paintings for manuscript illumination, Gothic and Early Renaissance. Thru Feb. 15. Room 322.

The Art Institute of Chicago . . . Seurat exhibition, January 16-March 7; Feb. 16-June 29, Oceanic Art.

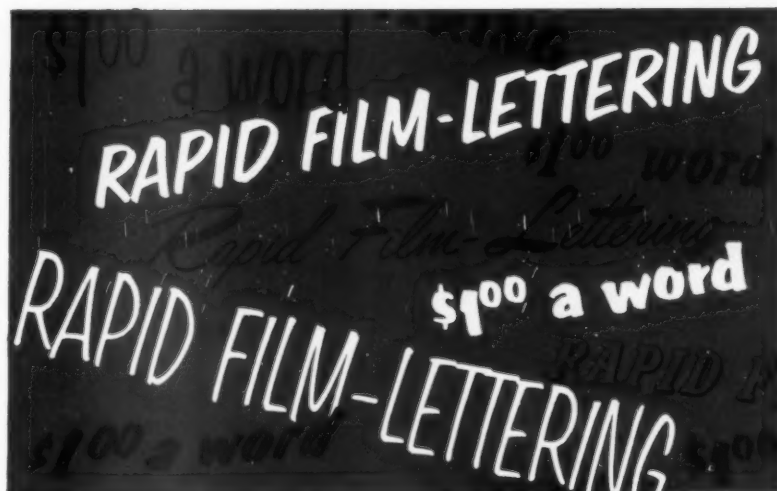
The Philadelphia Art Alliance . . . Jan. 29-Feb. 23, Vita P. Solomon, paintings; Feb. 6-Mar. 2, Three Contemporary Chinese Pottery; Feb. 7-Mar. 5, Itzhak Sankowsky paintings; Feb. 12-Mar. 9, Samuel Maitin, prints and drawings; Feb. 20-Mar. 16, Albert Alcalay, oils; Feb. 26-Mar. 23, Collins W. Thomas, Jr., paintings.

The Philadelphia Museum of Art . . . special events in newly opened oriental wing; Picasso: 75th Anniversary Exhibition, Jan. 8-Feb. 23. ●

20,000 STOCK PHOTOS
of CATS and DOGS
Color and Black & White
CHANDONA PICTURES
Box 237A Huntington Station
Long Island, N.Y. HAmilton 7-8260

from
a
to

antidisestablishmentarianism



Reduced or enlarged to fit your layout!

Negative or positive!

No photo-print charge!

No photostat charge!

No minimum charge!

Unlimited choice of styles!

24 hour service!

New FREE specimen chart on request

Write or call

RAPID TYPOGRAPHERS INC.

305 EAST 46TH STREET, NEW YORK 17 • MU 8-2445



ART STUDIO

Large Graphic Arts service organization desires addition of a small reliable art service located in New York City. Will retain existing management and staff. Must be capable of handling additional business.

Write, in strictest confidence.

BOX NO. 1300

Art Direction 43 E. 49 St. N.Y.C.

ex
pe
ri
en
ced



Studio Roman FL 3-8133

JEC

*Joint Ethics Committee
report agent vs. artist — an
arbitration exclusive
or partial representation*

*Here is a case demonstrating one of the most
troublesome areas of dispute in the field of illus-
tration: the question of the relationship of artist
and agent. In hearing and helping justly to resolve
such disputes where few written agreements
exist, the Joint Ethics Committee hopes it may
be laying the groundwork for a sorely needed
standard agreement that might eliminate much
misunderstanding.*

COMPLAINANT: In this case an artist's
representative complained that an artist
had violated an agreement of agency
between them by billing a considerable
amount of work without reference or
commission to representative.

DEFENDANT: Artist denied having agreed
to exclusive representation, further
contending the whole arrangement between
them had been on a trial basis, and was
terminated as "unproductive."

PROBLEM: This case presented the arbi-
tration panel of five with a thorny and
complex problem. The issues were:

1. Was there an agreement of exclu-
sive representation between agent
and artist?
2. If there was such an agreement,
did agent duly perform all his obli-
gations thereto?
3. If there was such a performance
by the agent, for what period of
time was he entitled to commis-
sions, and
4. The amount of the commissions
to which (in that case) he would
be entitled.

Examination of correspondence be-
tween disputants disclosed that, at the
agent's request, the artist had furnished
a list of clients he wished to retain per-
sonally. Acknowledging this, the artist
nevertheless denied that this list implied
a mandate for an otherwise exclusive
representation. Considerable acrimony
centered on this hold-out list, and
around the artist's contention that the
absence of a written contract attested to
the temporary or trial basis of the agree-
ment. The agent stoutly maintained
that he never had represented anyone
on a trial basis, that agreements be-
tween artists and agents were in gen-
eral unwritten; furthermore that the
agreement between them was far from

31111

Pitt Studios

234

has any number

2341

of solutions to your

1567

advertising art

1123

problems

2217

CHerry 1-5037 Cleveland

3451

MAYflower 1-7600 Pittsburgh

1231

GRant 1-3639 Pittsburgh

567

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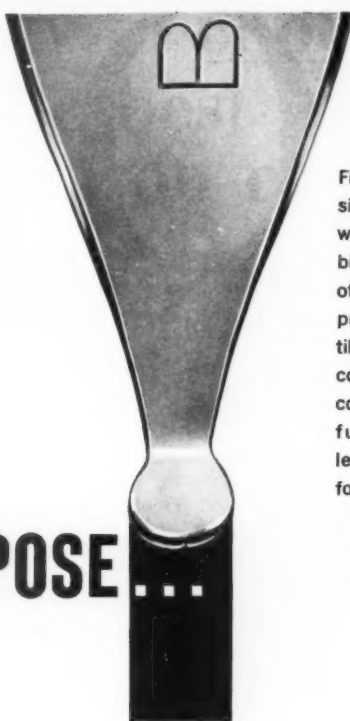
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Contains samples and printing suggestions.

COLOR SELECTORS . . . for Silk Screen, Bulletin Colors, Quik-Spray paints, and Water Colors. Have perforated swatches you can tear off and attach to your job.

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Manufacturers of Sun-Tested Velva-Glo fluorescent
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JEC

(continued)

unproductive, resulting in quite substantial billing exclusive of the work billed independently by the artist.

DECISION: After careful examination of financial records and consideration of all points at issue, the panel concluded that the agent's claim of exclusive representation was substantiated.

- The absence of a written contract was immaterial, since under current practice a written contract would be the exception rather than the rule.
- The hold-out list, by withholding definite clients, did substantiate claim of agent to otherwise exclusive representation.
- The agreement lasted one-and-one-half years, excluding any consideration of a "trial basis."

The panel concluded agent had performed his part of the agreement on the basis of amount billed and effort expended, and awarded him commissions on disputed work over full one-and-one-half year period. ●



Cover designer

John Berg is a designer on the Esquire Magazine promotion staff. A graduate of Cooper Union (1953) he worked for Robert Brandau in New York and Herb Meyers at the Atlanta Paper Company in Georgia. Represented in the 1957 Graphis Annual. ●

Change of Address. Please send an address stencil impression from a recent issue. Address changes can be made only if we have your old, as well as your new address. Art Direction, Circulation office, 43 E. 49th St., NYC 17.



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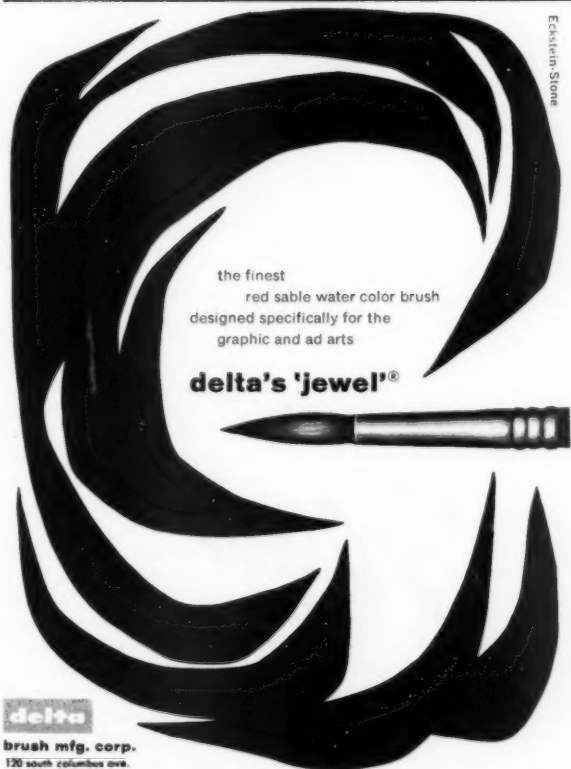
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Sometimes a highlight
halftone is virtually
impossible

These patterns, for example, are not abnormally complex. Yet, it would be impossible, or exorbitant to highlight them by ordinary masking or opaquing methods. With Fluoro art materials any drawing makes a highlight printing plate, automatically, and perfectly. The reasons are interesting:

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The Thirty-Seventh Annual Exhibition of the New York Art Directors Club 1958



NY's entry call — The mailing piece calling for entries for

the New York club's 37th exhibition will be remembered for its impact value achieved through unique design reminiscent of old handbills and posters, yet at the same time in modern feel, with clean, balanced, logical design, and attention-getting spots in both art and photography. ATF Baskerville Mono-type was type face used. The inside back cover, announcing Third Communications Conference, uses darkened head of man, a silhouette head with background lighted, and, in dotted line compartments of his "brain", little humorous shots of a man and woman evidently communicating. Design by Louis Dorfsman, Herb Lubalin. Art by John Pistilli, Sudler & Hennessey. Photography by Ben Rose. Models: Leslie A. Wehrheim, Cal Sacks.

Pittsburgh ADs/artists join in art education

A joint educational effort by the Art Directors Club of Pittsburgh and the Advertising Artists of Pittsburgh has been planned with 40 members from both clubs agreeing to address classes in Pittsburgh art schools. The two clubs joined forces in order to utilize maximum resources of both organizations, and to eliminate duplication. All phases of the graphic arts will serve as subjects. Paul Marin, BBDO, is chairman of the joint committee. Pete Gianni of Gateway Studios and Art Schwerin of Town Studio are assistant chairmen. Ed Roth will work with Howard Worner of Carnegie Tech fine arts faculty on special program for that school. Primary efforts of the Pittsburgh clubs will be directed toward Art Institute of Pittsburgh and the Connelley Vocational High School. Public schools have been notified of the project. Volunteers are asked to contact the chairmen.

St. Louis joins NSAD as 29th club

The St. Louis Art Directors club, formed in 1954, has been admitted to the National Society of Art Directors as the organization's 29th club. Since its organization four years ago the club adopted and published its code of ethics, sponsored the first St. Louis showing of the Chicago Outdoor Poster exhibit, established a scholarship awarded annually to a student at the Washington University School of Art in St. Louis, presented programs featuring Al Parker, Valentino Sarra, Albert Dorne, E. Simms Campbell, Lou Dorfsman, Fred Conway and others. The club intends to make annual showings of the Chicago Outdoor Poster Ex-

hibit, present a series of creative advertising forums.

Officers of the club are president, Joseph Dettling, Gardner Advertising Co.; first vice president, Robert S. Robison; second vice president, H. Davis Clymer, Southwestern Bell Telephone Co.; secretary, Carl E. Klinghammer, D'Arcy Advertising Co.; treasurer, Larry Weaver, Larry Weaver Advertising Art. Board members are Rose A. Bowen, Bowen Studios; Milton A. Mild, Western Printing & Lithograph Co.; Albert Quinlan, Gardner Advertising Co.; John Hamilton Stevens, Winius-Brandson Co. Past presidents are Rudolf Czufin, 1954, Gardner; Steward McCormack, 1955, Lynch, Hart & Stockton Advertising Co. Club offices are at 122 N. Seventh St., St. Louis 1, Mo.



Spokane club's scholarship project

In usual order, AD Lloyd Carlson, Kenneth Mhyre, Spokane North Central High School art teacher, Dorothy McIlvain, AD of all Spokane high schools, and AD Jack Wall here discuss the Spokane club's new project designed to provide scholarships for outstanding art students. Six ADs, selected in competition with fellow members, designed holiday cards which were sold through local retail stores, money going to the scholar-

ship fund. The six artists whose cards formed basis of the fund: Keith Oka, Lloyd Carlson, Jack Rogers, Robert Goodman, Edward Tsutakawa, and Peggy Reine Cromer.

26th outdoor show sponsored by Chicago ADs

The 26th National Competition and Exhibit of Outdoor Advertising Art, sponsored by the Art Directors Club of Chicago Jan. 28 and 29, included entries from the more than 5000 advertisers and agencies invited to submit poster and painted display art. John Amon, AD of Needham, Louis and Brorby and president of the Chicago AD club, announced gold, silver and bronze Grand Award Winners plus three top designs in 17 classifications were to be named. Judges included 15 leaders in art, advertising and business organizations. Award winners will be announced in the April issue of Art Direction.



Milwaukee's Pelikan honored at art show Alfred G. Pelikan, director of art education of the Milwaukee public schools since 1926 and an honorary and active member of the Milwaukee AD club, was honored at special ceremonies held at the opening of a special Wisconsin art show at the Milwaukee Art Institute. Pelikan was presented with a gold plated plaque engraved with high points of his career. The presentation was made by Courtland R. Conlee, a vice president and promotion manager of the Milwaukee Journal. The show, held as part of the paper's 75th anniversary, was a double exhibition of the Journal's collection of Wisconsin paintings purchased over a 32-year span, and paintings by Wisconsin artists on the theme, Portrait of a Free Press.



Country Store, by Andrew Nelsen

NY club winners in fine arts show Andrew K. Nelsen, AD of Hazard Advertising, won Best of Show with his abstract, *Country Store*, in the New York Art Directors fine arts show. Jack Skidmore, chairman of the exhibition, also announced other first prizes, for corresponding divisions, went to Irving Trabich, AD of Raymond Spector, for his water color, *Ritual*; George Elliott, AD of McCann-Erickson, for his oil, *Centerport Birds*; and to Richard S. Ackerman, AD at Dowd, Redfield & Johnstone, for his casein, *Harbor Scene*. Judges were Joseph Hirsch, George Picken and Walter Murch. Honorable mentions were awarded to Nathaniel Pousette-Dart, for his oil, *Dynamic Conversion*; James A. Mathieu, for his casein, *Summer Sunday*, and to Leslie M. Kay for his water color, *Railroad #2*.



Harbor Scene, by Richard S. Ackerman



Ritual, by Irving Trabich



Centerport Birds, by George Elliott



Nashville member wins TB Assn. honor Howard Litchford, Nashville AD club treasurer and artist for Doynce Advertising Agency, won first prize, \$75, from the Nashville Tuberculosis Association for his twin Christmas seal design. The design placed as one of the top 10 in national judging, out of 500 entered in

the competition. Litchford here receives citation from Arthur Crownover, Jr., past president of the Nashville TB Association.

Pittsburgh elects

1958 officers of the Pittsburgh club are president Joseph Huot of Huot Studios; vice president Ed Spahr, Ketchum, McLeod & Grove; treasurer Howard Osby, of Aluminum Company of America; secretary Mrs. John Munn; and directors Steward Heiss, Pittsburgh Ad-Art; Norman Rosfeld, Ketchum, McLeod & Grove; and Carl Wilson. Formal installation of officers was held at the President's Ball, Jan. 31, a combination dinner meeting and the first social event of 1958.



Atlanta elects New president of the Atlanta Art Directors club is Baron G. Roberts, partner and AD of Liller, Neal & Battle agency. Roberts, who succeeds Timothy Galfas as president, has been associated with Liller, Neal & Battle since 1946. Other new officers are first vice president, Lawrence G. Kern, AD, Coca-Cola Co.; second vice president, George T. Reed, of Atlanta Paper Co.; secretary, Richard A. Brunell, director of the Atlanta Art Institute; treasurer, Howard A. Kjeldsen, of Cox, Kjeldsen and Parker Studio. New address for the club is Builders and Engineers Center, 230 Spring St., N. W., Atlanta.

Toronto show opens March 18

The 10th Anniversary Exhibition of the Art Directors Club of Toronto opens at the Toronto Art Gallery, 317 Dundas St. W. Tuesday, March 18. The same evening, awards and medals will be presented at a dinner to be held at the Granite Club. Exhibit runs from March 18 to April 13.

1957 Visual Conference in booklet form

Now available, from the New York Art Directors Club, booklets, 8 1/2 x 11, carrying the 1957 Visual Communications Conference talks. Price, \$2. Contact Miss Win Karn, New York AD Club, 115 E. 40 St., New York 16.

Denver's second slated March 8

The second exhibit and awards dinner of the Denver Art Directors Club will be held Saturday, March 8, at the Mile High Center. Judges of the show will

be the Chicago Art Directors Club. Denver members hope to publish the show in the fall, as their second annual. Their first annual is available at \$4.50 from Art Directors Club of Denver, 1061 Elati St., Denver 4, Colo. Club plans include a dinner program to be prepared for the Denver Advertising Club.

Milwaukee show opens May 15

The Milwaukee Art Directors Club show and awards dinner will be held May 15 at the War Memorial Center. The show immediately follows the awards dinner.



Prof. Longyear chairs 3rd Communications Conference

William Longyear, chairman of the department of advertising design, Pratt Institute, has been named chairman of the Third Annual Communications Conference, sponsored by the Art Directors Club of New York. The conference, theme of which is Creativity, will be held April 2 and 3 at the Waldorf-Astoria hotel, during the New York club's 37th annual exhibition, April 1-10. Professor Longyear is a designer for commerce and industry, especially in packaging, has served clients such as General Electric, Westinghouse, Fortune Magazine, Strathmore Paper Co., and others. He has won an AD club award for distinctive merit and the Gold Medal of the Eastern Arts Association.

Paul Smith, president of Calkins & Holden, is director of the conference. He announced the New York AD club chose creativity as its conference theme because "providing a favorable climate for the creative personality in our culture, in the opinion of many informed leaders, is one of the most urgent problems in America today." He said na-

tionally known authorities in psychology, industry, management, science and the arts will participate in the creativity conference, to explore the "many applications of the creative process—the establishment of a favorable climate for creative work—the development of the individual's creative potential."

In addition to Smith and Longyear, others planning the conference include Lester Rondell, co-director, Walier Grotz, president of the New York club, Garrett P. Orr, executive board member, Stephen Baker, Fred J. Brauer, Hector A. Donderi, Jack Leonard. Salvatore Taibbi is advisory member. Herbert Lubalin is design chairman.

Philadelphia show previews Feb. 21

Commercial Museum will be the scene of the Philadelphia AD club's 23rd Annual Exhibition, Friday, Feb. 21. The following night the Awards Dinner will be held at the Sheraton Hotel, Pennsylvania Room. Joseph Gering, of Gering/Kahana Associates, is general chairman. Other chairmen include Finance, Carl Eichman of General Outdoor Advertising; Design and Art, Schroeder-Lewis; Printing and Production, Vince Hoffman of Saturday Evening Post; Publicity, Lester Labove, Progressive Composition; Design of Exhibit, Harry Brodsky; Selection, Barry E. Thompson; Hanging, Thomas R. Irons; Special Events, Edwin H. White, Atlantic Refining; Dinner Committee, Vincent Benedict, Cray & Rogers; Entertainment, W. Frederic Clark, Gray & Rodgers; Prize, Nelson Steinhardt; Booster, Dee Carlton Brown.

chapter clips

Cincinnati: Jan. 7 speaker was Sal Taibbi, AD of AT&T, New York. His subject, The Art of Listening. Last year's New York Club (traveling) show was on exhibit same time.

Montreal: J. E. McDougall, editor of humorous magazines and a director of Cockfield, Brown & Co., was guest speaker recently. Spoke on, Through the Studio with Gun and Cheque Book, or Art Artists People. Franklin Arbuckle, chairman of the speakers committee.

Philadelphia: Bill Bond, transfer member from Dallas, new member. He's with Richman . . . Bill Maxwell and Barry Thompson were presented with past-presidents gavels . . . Ed Evans, new executive board member, replaced Chuck Allen, who moved to Seattle . . .

Members recently toured WCAU-TV... Guest speaker, Henri Marceau, director of the Philadelphia Museum of Art and vp of the Philadelphia Art Commission, discussed Art Forgeries and their Detection. President Ray Ballinger presented the Club Medal of Achievement to Marceau... Tamis Keefe, one of the country's foremost fabric designers, guest speaker at recent dinner meeting.

Pittsburgh: Stuart E. Hamble, copywriter-account man at BBDO, of Buffalo, N. Y., cartoonist who appears on Captain Kangaroo regularly from CBS-TV, New York, formerly with Al Capp in Capp-Hamble, ad cartoon firm, spoke on Brainstorming as Applied to Visual Communications, at recent meeting.



Trade ad's point: The photograph stop, smile, buy and copy theme which advises retailers to clean up, selling Truval's dress shirts. Daniel & Charles' AD Stu Greene chose Lester Bookbinder's photograph of model Bob Barger in tub. Assistant AD: Don Aaronson. Copy: Norman Franklin.

Agency's tv book a thorough study

An introduction to Commercial Television Advertising, a 49-page book prepared by H. B. Humphrey, Alley & Richards, Inc. for their current and prospective new clients, turns out to be a thorough study of the whole field of television—from program costs and how to rate rating services, to reviews of new developments in the medium—color, video tape recording, subscription tv. In advice on creating the brand image, the book emphasizes using the

full scope of tv's particular offerings: "sound and sight in motion, wherever possible." But then adds: "... performers and writing style as opposed to the art treatment of the printed page" most often create an atmosphere which gives the brand image in tv. In chapter on the sales message, book does advise that ADs be in on the creation of commercials from the very start. Book's view of usefulness of animation—"excellent for achieving a friendly humorous association and establishing a product name and brand image," and an important method for supplementing live-action, hard sell commercials.



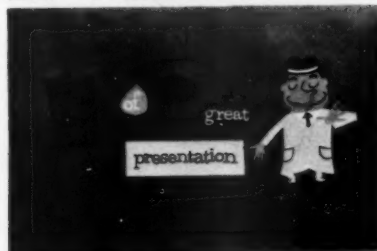
Keppler's photography keys human interest theme

campaign by Foote, Cone & Belding, Chicago, uses human interest photography by Victor Keppler plus the single well-known line which trademarks all their campaigns. AD is Orville Sheldon.

Des Moines ADs/artists exhibit March 2-8

The First Annual Exhibition of Advertising and Editorial Art and Design, sponsored by the Art Directors and Artists Association of Des Moines will be held March 2 through 8 on the campus of Drake University. Artwork directed or produced in the state of Iowa will be exhibited. Prospectus on the show is obtainable from Bob Lindborg, Exhibition Secretary, 2825 SE 14th, Des Moines 15.

Recent meeting of the ADAA heard guest speaker Dr. M. F. Agha, creative consultant, speak on Quality in Advertising Design—What Is It. He accompanied his talk with a series of ads, to show various trends.



Light sell It's entertaining, it is hard sell... spoofs everything but the product, but when you extract the actual sales message from the whole, it is hardhitting, uncompromising, detailed, repetitive... it hammers in.

The new art of combining entertainment (to lure and hold the reader or viewer) need not water down the sales message or make fun of the product. Actually, the sales message can be harder hitting than if unrelieved by some spoof or humor. The light sell is not sugar coating of the sales message by diluting it, but a device to permit the sales message to be delivered in full detail and with maximum power. It's a poor message that holds the viewer only for the entertainment and loses him when the sales message comes through. The integration of entertainment and sell is a subtle, delicate matter. It has been achieved with marked success in a number of tv commercials, space advertisements, displays, and promotions. It is also being used effectively in industrial films.

Johnson & Johnson Co., for example, in introducing their Red Cross Improved Bandage to distributors and salesmen, used a television presentation spoofing of—but only very lightly—the art of actually making presentations, either to distributors or on tv itself. Story of Johnson & Johnson's new product is told actually through Joe Merch, definitely not the sophisticated, smooth type, and his efforts to present his product story through easel cards and words of explanation. Product story itself never suffers—neither, really, does Joe. His fumbling efforts and unassuming self frame his overeager approach to his job—the whole resulting in achievement

of easy attention value.

Joe brings his presentation into drug store, causes crash, riot, through his physical awkwardness. This brings him public attention, he is interviewed on tv program, shows his cards again and delivers the long, illustrated message, made easily receivable to audience by continuing action happening to Joe—needling by hostile interviewer, crashing and darkening of set, etc. Message does come through—and strongly. Everyone is convinced. And Merch emerges as hero.

The job was created for Johnson & Johnson by Norton-O'Neil Co., script and presentation; The Chartmakers, visualization and art; cameraman Saul Taffet of Telemated Cartoons; Paul Oatman of Chartmakers, AD and storyboard, Bill Giacalone, assistant AD and designer, who was assisted by John Kaunus.



Mood photograph for fabric theme

Point that Berkshire Hathaway's fabrics are "self controlled" (needing little care) is made by Paul Weller's color photograph which sets restful ("relax," says the head) background for highlighted product on model Ann St. Marie. She wears a Claire McCardell dress made of client's cloth. Chad Hale snoozes in boat. Only heads and copy change through series, and sig and logo change to match photograph's dominant color. Agency: Daniel & Charles. AD: Stu Greene. Asst. AD: Don Aaronson. Copy: Norman Franklin.

DAI price research available to public

A report on prices for commercial art and photography, based on research on 2500 jobs processed through Director's



The product behind the product

How to solve industrial product advertising to consumer market—take finished products, combine with industrial fibers, for unusual fashion ad to sophisticated market—the New Yorker readers. Bill Taubin, AD at Doyle Dane Bernbach, copywriter Judy Protas, and photographer Wingate Paine (also models, left, Betsy Pickering, and right, Nancy Berg) responsible. Note the block of type to the right plus figure arrangements emphasizing vertical lines (typical of DDB) but with grace and balance.

In order to show properties of Chemstrand nylon, illustration shows product using it, the sweaters plus original fibres from which they stem. Copy asks: What's it all stem from? Illustration gives pictorial answer. Photographer Paine took two separate photographs, used cutout shapes of black velvet with elastic fibre threads around them, did the whole to scale, and dye transfer prints were made.

Art Institute in the last two years, is available to DAI members and to the public. Price is \$1.50 for nonmembers. The 12-page report includes both survey results and commentary on the averages indicated. DAI plans to hold a spring seminar on pricing. For the pricing report and further information on the seminar, write Director's Art Institute, 120 E. 56 St., New York 22.

Pollio's countersuit claims denied by Gavasci

Latest action in the Gavasci-Pollio Dairy court cases, at Art Direction's deadline, was the filing of Gavasci's reply to the dairy's countersuit against the initial action taken by the president of A.P.G. Associates. Gavasci's attorney, Peter Perrone, reported that the reply denied Pollio's charges and asked for a bill of particulars.

Background of the case: Last fall, Alberto P. Gavasci initiated a \$500,000 suit against his former account, complaining that his creation, Polly-O, both the design and the name, were being used by Pollio Dairy after termination

of A.P.G.'s role as advertising agent for the company. This was in violation of an agreement A.P.G. states was entered into by client and agency, which provided that the idea could only be used by client while A.P.G. remained as agent, unless client bought the idea outright. Pollio had also refused to return unused ad plans—A.P.G. asked an additional \$10,000 for that.

Pollio thereupon filed a counter suit, asking \$500,000, and stating that all Gavasci's claims had been paid and that Gavasci had given Polly-O to Pollio in return for the account.

Full color screening from b/w projections

A color research project by Dr. Edwin H. Land, president and director of research at Polaroid Corp., which he demonstrated at recent meetings of the National Academy of Sciences, shows that a viewer's color perceptions are stimulated by red and white light to such an extent that when a mixture of red and white light beamed a pair of superimposed b/w photo transparencies

on a screen, viewers saw realistic full color pictures. One transparency had been photographed with a screen filter, the other with a red filter. Dr. Land said the mixture of red and white light, rather than giving the customary shades of red, white, pink and reddish brown, produced the full range of colors seen by viewers.

A twin projector, using a red filter for the picture photographed through a red filter, and using white light for the picture photographed through a green filter, beamed the pictures on a screen. When the red filter was removed, the screening turned b/w.



High fashion swimsuits use art, poster pages

Carson / Roberts, Rose Marie Reid's agency since 1950, chose art rather than photography, in postery designs, to give high fashion look to high fashion swimsuit campaign. Carson/Roberts' creative director, Jack Roberts, reports "the campaign was designed for use of special two- and three color ink runs, but the technique is ahead of the printing processes in most cases: The large magazines cannot handle matched colors as yet so some of the colors, like ochre, gold and orange, had to be redesigned for process runs." AD: Barbara Wood. Artist: Betty Brader. Copy: Mary Lou Metcalf.

Techni-Craft awards artists, production men

Winners in the 1957 Graphic Arts Competition for Fine Art, sponsored by Techni-Craft Printing Corp., honored both winning artists and their sponsors, who were production men and printing buyers. Both sponsors and artists were awarded equal cash prizes and honorary



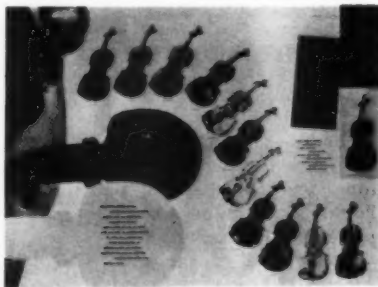
To Every Lady in Waiting of 1953



Before-and-after — a new adaptation

This two-page 4-color spread marked the end of the first year of Mennen Baby Products lady-in-waiting campaign. Earlier ads in the series showed models in couturier fashions for expectant mothers. This spread has vignettes of the earlier ads (before) next to the models and their children (after). Warmth and human interest in the closeups of mothers and babies, combined with high fashion earlier ads make for contrasty, interesting picture spread. Note lettered headline and logo by Larry Ottinger. Agency: Grey. AD: Harvey Cushman. Photographers: For fashion pictures, Edgar De Evia. For the appealing mother-baby pictures, Carl Perutz. Copy: Barbara Bender. Models are Cindy Wood, June Ross, Mary Oliver, Sunny Harnett, Dolores Parker and their respective babies.

certificates. First prize, \$150, was won by Robert Blanchard for his oil, Obsession. His sponsor was Thomas F. Crehan, Jr. Both are with Ballantine Books. Second prize, \$100, went to Jacques Lowe of Jacques Lowe Studios for his b/w photograph, Winter Feeding. His sponsor is Richard L. Ahern, International Paper Co. Third prize, \$50, was won by Charles N. Gabriel, free lance, for his oil, IRT. His sponsor was James Botel, production manager for DiFranza-Williamson Associates. A traveling exhibit has been made up by Techni-Craft. Reservations for the exhibit may be made with the company, at 250 W. 54 St.



Southwestern technique — unique direct mail campaign for Southwestern Photoengravers Association em-

ploy this folder which uses violin and 14 variations of a graphic presentation, including straight halftone, duotone, outline halftone with color background, halftone with solid background, halftone overprinted on color background. Also, renderings reproduced from air-brush through wash—including scratch-board, charcoal, woodcut, dryboard, pen and ink, Ben Day, Ross board and dry brush. Another piece in campaign uses brochure, Technique, to show printing reproduction variations possible in letterpress. King-Elsea-Young Co., Wichita, Kans., ADed the piece, printed in three colors on 100-lb. machine coated stock, French folded, 18" x 12".

Army camera photographs at 5 billionth of a second

A camera shutter developed by the Samuel Feltman Ammunition Laboratories, Dover, N. J., to help in the study of high speed shock waves, takes photographs at five-billionths of a second. The device announced by the Army is a hermetically sealed, chemical type shutter operated electronically. Further developments of this technique may make it possible to design a camera that can make pictures with exposure time of less than one billionth of a second, it was reported.

production bulletin

odorless fixative,

vacuum metalized printing paper,

typefaces now available

STANDARD PRINTING INK COLORS now on self-adhering acetate sheets, for adding matchable colors to layouts, art. 52 different transparent colors include metallics and fluorescents. On matte finish acetate, they permit adding artwork via pen. Sample from Cello-Tak Lettering Corp., 131 W. 45th St., New York 36 . . . Four illustration boards made by Charles T. Bainbridge's Sons have been recommended by Printing Arts Research Laboratories Inc. for use with their Fluorographic process. They are No. 80, No. 172, Kromo-Lite, and No. 90 Economy Grade. The Kromo-Lite board is the only board licensed for use with the Kromo-Lite process. For further data, write the Bainbridge company at 12 Cumberland St., Brooklyn 5, New York . . . (Raven No. 302) is new pencil in the Joseph Dixon Crucible Co. line. It is deep black with moderate sheen, has extra strength, suited to all paper surfaces from newsprint to coated. It is a thick lead bold marking pencil. . . .



Cado-Marker is new felt-tip marking instrument, with chisel shape tip, for making up boldly lettered posters, work books, sketches. Plastic barrel, Flo-

master ink. Adheres to virtually any material, metal, glass, wood, plastic, leather, paper, fabric, rubber, etc. Ink is waterproof, instant drying, permanent on porous surfaces, removable from non-porous surfaces. Cushman & Dennison Manufacturing Co., NYC. . . . at last, an odorless fixative. The world's first has been announced by Acrolite Products. It's an aerosol spray that sprays



and dries odorless, protects type proofs as well as pastel, pencil or charcoal art. It is non-flammable, won't wrinkle paper or alter tones or colors, has a true matte finish, reworkable surface, and features clog-proof valve. In 6, 12, 16 oz. spray containers. Literature from Acrolite Products, 106 Ashland Ave., West Orange, N. J. . . . Nebiolo is Italy's leading type foundry. Nebiolo type faces will be distributed in the United

MICROGRAMMA
Microgramma Bold Extended

MICROGRAMMA
Microgramma Bold

MICROGRAMMA
Microgramma Extended

MICROGRAMMA
Microgramma

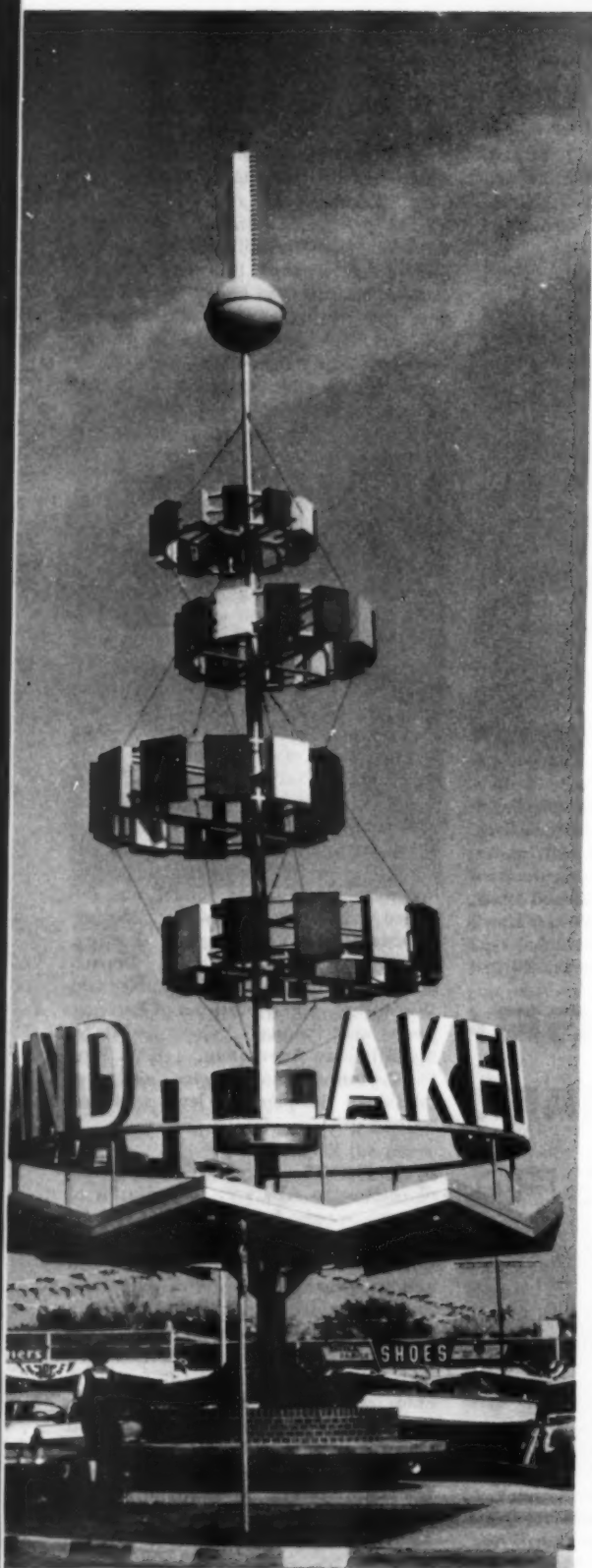
MICROGRAMMA CON
Microgramma Condensed

States by Amsterdam Continental First face being offered is Microgramma, an all-cap sans-serif in regular, extended, condensed, bold and bold extended. It is an even tone face in sizes from 6 to 36 points. Specimen showings from Amsterdam Continental at 268 Fourth Ave., New York 10, N. Y. . . . Amsterdam is

also distributing specimen sheets of Egmont and Reiner Script and blotter showings of Egyptian and Reiner Script.

PAPER NEWS . . . new vacuum metalized paper for packaging as result of Champion Paper acquiring an interest in National Research Corp.'s Vaculite Corp. Vaculte has a bright surface formed by deposition of aluminum vapor on paper travelling at high speed under high vacuum. Process has been used to metalize DuPont's "Mylar" but only recently has become adaptable to low cost sheet materials such as paper. Metalized paper is expected to be commercially available early in 1958 in limited quantities . . . what makes those new white papers so white? American Cyanamid, whose Calcofluor White fluorescent dye is added to these papers, explains the phenomena thusly: "A white paper that looks yellowish and dull is absorbing, rather than reflecting, the color blue from the light falling on it. But when Calcofluor White PMS Conc. is added to this paper it absorbs invisible ultra-violet light and re-emits it as visible blue light, giving the paper a dazzling whiter-than-white appearance" . . . a movie illustrating some of the characteristics of Texoprint plastic printing paper has been produced by Kimberly-Clark Corp. Film has a maximum of animation and a minimum of narration. Shows how Texoprint can be cleaned, sewed, folded, grommited, glued, die-cut and used for many printing purposes. Film is 16mm, was designed by Chicago designer Morton Goldsholl. For free group showing, write Texoprint Advertising Department of Kimberly-Clark Corp., Neenah, Wisconsin . . . new portfolio of Potomac Cover and Potomac Velour issued by Mead Papers, Advt. Dept., 118 W. First St., Dayton 2, Ohio. Samples show adaptability of the paper to letterpress, offset and gravure.

PHOTO SOURCES . . . three picture sources of interest to ADs are: photographs of forestry scenes from Dept. of Public Relations, The Champion Paper & Fibre Co., Hamilton, Ohio. Also pix of pulp and papermaking . . . Pix of aluminum processing from Kaiser Aluminum, Photo File, Public Relations Dept. 1924 Broadway, Oakland 12, California . . . and J. Walter Thompson Co. has available scenic and human interest pix. They are covered by releases for ad and editorial use. Each picture has a camera in the scene and the camera must not be removed. File of available pix is sent out by JWT and additional material for it will be sent out periodically . . .



THE ADVERTISING

Author Alfred De Martini heads the design firm, De Martini Associates. He's designed everything from buildings to toys, is a great believer in the importance of good sign design. He finds poorly designed signs a weak element all too often. A consultant designer of packaging and sales promotional material, he's a member of the Poor Richard Advertising Club of Philadelphia and the National Society of Art Directors.

The beginning of advertising is lost to history but one is safe to assume that it all began with the humble sign. From the house signs of Rome and Pompeii came the more elaborate ones of the Middle Age Guilds. From symbols as elementary as the cobbler's boot has grown the engineering feats that illuminate today's great cities and boulevards.

As an advertising medium the sign demands a more thorough appraisal by advertisers, their agencies, city planners and designers. Too frequently it is viewed only as an expedient form of identification, thus ignoring completely its many other profound aspects.

Because of this mundane attitude toward the sign it is, unfortunately, a sadly neglected advertising art form. It is seldom given the opportunity to demonstrate fully its unique and singu-

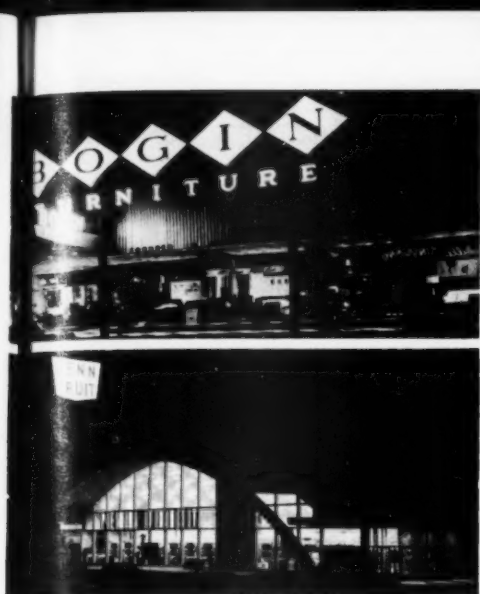
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ISING SIGN *a new art form awaits a master*

lar powers. Here then lies, unharnessed, a dynamic force for mass motivation and an added impetus for business.

The logical candidate for improving the future of the sign is the advertising designer and art director. No other design or creative group is more qualified to contribute so much, so effortlessly. The advertising designer is a singular authority on letters. He is constantly involved in the expressive use of the alphabet and is not only sought after in the graphic arts but is a valuable adjunct on any architectural, industrial or product design staff.

The dearth of good sign design cannot be entirely attributed to the sign industry itself but, perhaps, to the law of economics which has been unable to attract genuine design talent. Nevertheless, the world awaits with fame and fortune the man who is part artist, part sculptor and part engineer . . . the man who will do for the sign what Toulouse Lautrec did for the poster.

The artist who turns his talents to sign design has a creative surprise awaiting him. He soon realizes that the sign is nothing to snub noses at. It is an object of form, dimension, light and color and has unlimited possibilities for adventure into the abstract. The museum statue may delight the senses but

a sign can do this also and, at the same time, earn its existence for the owner.

The graphic designer working in flat planes is dependent upon techniques developed within the limitations of the printing industry. By comparison, sign designing offers considerably more freedom of experimentation and visual exploration. Creatively there are few limitations.

Sign designing can be a refreshing artistic excursion. A vast number of new materials await exploitation. Malleable metals, myriad plastics . . . formed, molded and extruded . . . impregnated woods and a list that covers practically every substance made by man. Add to all this, the electrifying use of light, color and motion and one must admit that the requisites for a superior art form is fully existent in the "pedestrian" sign.

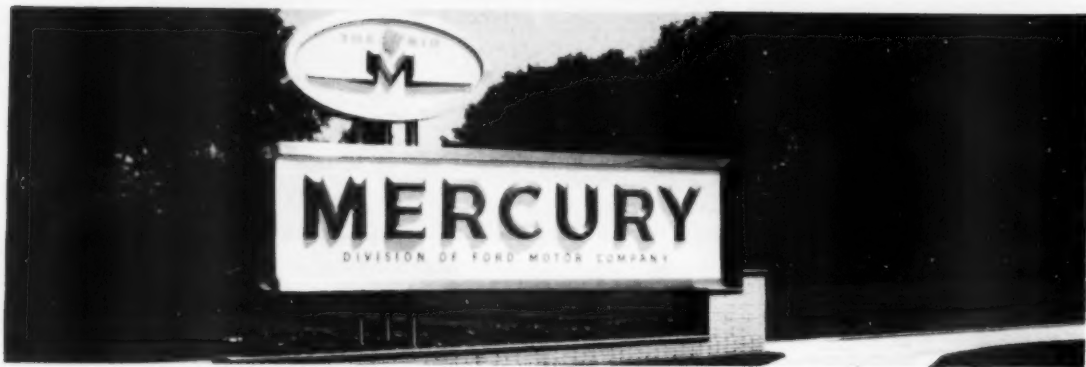
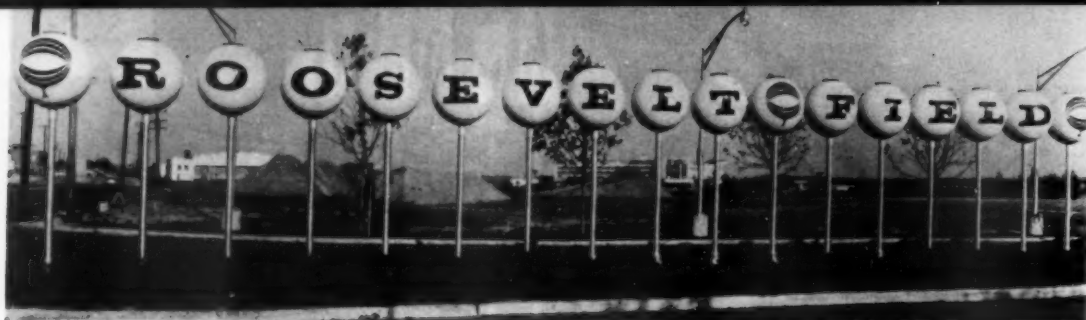
In a simpler sense the poster is a sign on a flat plane and is also viewed by a moving audience. In some instances the spectaculars, like those in Times Square, are looked at for hours to become as much a form of entertainment as well as advertising. Such displays have incredible visual retention value and are remembered for a lifetime.

There has been much conversation recently and many printed opinions on

the subject of European versus American Poster Art. From all of this we conclude that the European Artist enjoys a greater freedom of expression and is less hampered by the narrow thinking of industry. The Continental Artist is both respected and recognized as a vital force in business as well as a creator. His genius for conditioning the minds of people is completely understood and appreciated. The European poster reveals a flair, a flamboyant humor, that is seldom employed in America. Psychologically their posters are considerably more penetrating and thus more effective.

The Ford Motor Company, aware of the marketing advantages of the sign, developed a special program of education for their Edsel dealers. They issued a 32 page booklet detailing its sign program and called it "Signmanship". The material made dealers aware of sign importance and touched on many factors such as design, location, showmanship, etc. The words under one of the headings of design deserves particular mention here: "Simplicity", they said, "is the longest lasting value you can buy".

In addition to this special program their dealers were given numerous other assistances to assure uniformity and proper use of signs. Mr. John C. Doyle,



General Sales and Marketing Manager, issued an interesting bulletin entitled "We Live By Signs".

The perfecting of plastics has extended the design horizon of thousands of products and commodities. The sign, perhaps more than most, has not only been completely transformed in appearance, but has been made more utilitarian by plastics. Formerly an electric sign consisted of light being placed onto a background. Now with plastics the light is not only reflected by the surface but it is transfused through it illuminating every square inch of the surface. This revolutionary difference permits the entire sign to blaze as well as its message.

I am sure many of our readers will recall the sign of yesterday whose brilliance came from a thousand flashing bulbs. It was then that every merchant dreamed of having his sign resemble a theatre marquee. We can also recall the cumbersome metal box whose cutout letters were backed with white opal glass. Life was simpler then but not the signs!

Then came a great discovery—the invention and application of the neon tube: that incredible line of light that could be bent to any shape desired. This

gave new life to a tired industry and soon neon replaced every sign that came before it. A widespread monotony soon followed the advent of neon. The overuse and misuse of the neon tube lingers with us yet.

The development of plastics has given another much needed stimulus to the sign industry. Again we have a new personality in space. The tremendous flexibility and pliability of new materials will this time project the sign business into its "Golden Era". It needs but one ingredient . . . for it has all the others . . . it needs design and designers and needs them both very badly.

In the perfect state, design should manifest itself in every man made thing we see. Although this is not presently the case, it is apparent that the aesthetic standards of social and business communities have risen enormously in the past decade. But big business has not yet learned that it pays to take creative risks as well as financial risks.

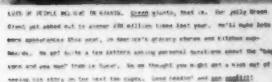
The humble sign, after two thousand years of service, has, I believe, proven that it is the epitome of symbolic communication and, unlike a book, a simple glance reveals all. Here then is an eloquent, inexpensive and incomparable

advertising medium who awaits a master . . . a master who can utilize, command and embellish its virtues.

One may construe from my writing that I am a self-appointed spokesman for the sign industry. This, of course, is certainly not the case. I am sure that many of my fellow art directors have viewed signs with the same revulsion that they have viewed poor packages and bad ads. We are especially disappointed when the names of large companies are attached to such exhibits. It has occurred to me that if the design renaissance now enlivening the graphic arts could be extended to the sign industry, the world, aesthetically, would be a lot more interesting place to live.

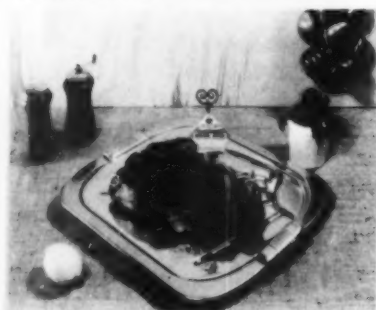
It is not the writer's intention to do any more than awaken American Advertisers and their agencies to the vast potential existing in the exploitation of the sign as a powerful advertising medium. Yet, without the designer this potential will never be realized. Therefore no plea to industry is complete without a special invitation to graphic designers to explore and acquaint themselves with the enormous need existing for their services throughout the entire sign industry.

Twenty-nine member clubs of the National Society of Art Directors have selected the following 14 nominees for the 11th Annual NSAD Award. Basis of the clubs' choices was the nominee's accomplishments either during 1957 or for outstanding performance throughout the years. The following pages bear brief sketches of the nominees, samples of their work. This is to help all NSAD members vote intelligently for the greatest honor they can bestow on a fellow art director. Winner of the brass and wood T-square will be chosen by votes of NSAD members in the United States and Canada. Ballots and instructions are now being distributed to member clubs. You are urged to vote promptly. Time and place of the award presentation will be announced after voting results have been determined.

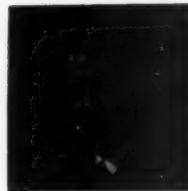




TIMOTHY GALFAS This self-styled "international Southerner" born in Atlanta 32 years ago is president of the Atlanta AD club, teaches at Atlanta Art Institute and lectures widely, is a board member of the Atlanta Art Institute, and takes active part in practically all of his region's professional, civic and social organizations. A creative photographer, art director and designer, Timothy Galfas has led his fellow AD club members into becoming an integral part of any civic endeavor, has won business leaders' appreciation of the AD's role.



GEORGE GIUSTI Fortune magazine covers and campaigns for chemical firms have won many awards for George Giusti, European born and bred advertising/editorial designer. He is a native of Milan, born 1908, and received his education there. He graduated from the Reale Accademia de Belle Art di Brera. At age 30 he left his Zurich studio (he had also been an AD in Lugano, Switzerland) for the United States. He has been a free lance advertising and publication designer here ever since, collecting wide acclaim, numerous AD club awards and AIGA honors.



JAMES N. HASTINGS Now vice president and head art director for Campbell-Ewald in Detroit, James Hastings began as a West Coaster. Born in Seattle and educated at the California School of Fine Arts in San Francisco, his first AD job was with Bowman, Deute Cummings, heading the Honolulu office 1939-41. He headed the Puget Sound Navy Yard art department until 1945 when he joined McWilkins, Cole & Weber in Seattle. In 1947 he joined R. W. Webster Advertising, Los Angeles. Five years ago he left the West Coast for Campbell-Ewald and Detroit, where his Chevrolet ads have won wide attention.



it likes to flex those big new muscles!



Owning a Chevy's the only way to have all these fine things

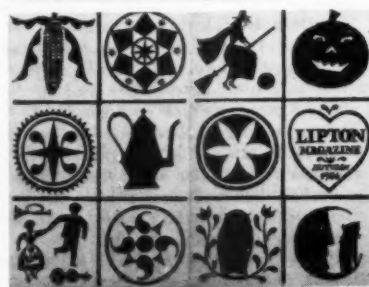




PAUL RICHARD HOFFMASTER
A charter member of the Art Directors Club of Metropolitan Washington, Paul Hoffmaster is Pennsylvania born (Reading, 1912), moved to Washington in 1937. He spent five years in an agency bull pen, then worked as illustrator in a local studio, did three years' Army service before beginning as a free lancer in 1947, doing both editorial and advertising illustration. Still a free lancer, he does monthly editorial illustrations plus some layout and graphic design, and advertising illustrations for C&P Telephone Co., Socony Mobil, Amalie Oil, Burroughs Microfilm, RCA.



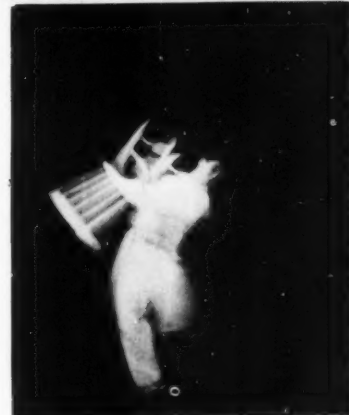
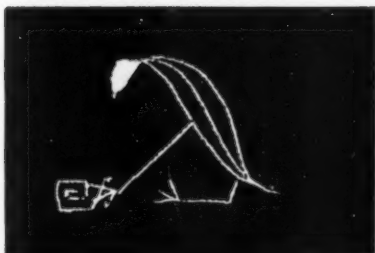
HOW TO GET TO BE AN EXECUTIVE
Presented by the author of "If you want the job" and "How to get a job in 30 days" (1947) by J. Edgar Hoover.

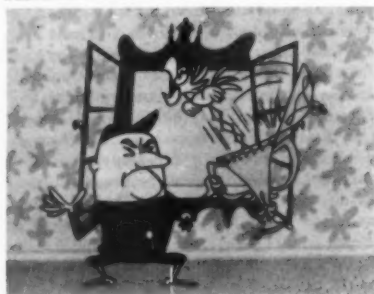


DOUGLAS LYNCH AD of the Sales Promotion Dept. at Jantzen, Inc., Portland, Ore., Douglas Lynch also serves on the Portland Civic Art Commission, teaches commercial design at Portland Museum Art School, and is active in the Portland AD club. Oregon born and bred, he began his career as apprentice in sign and show card shops during high school years, studied in Portland, San Francisco and Chouinard. He's been agency AD and variously owner and managing partner in studios which turned out variety of ad art, point of sale, packaging. In AIGA shows, he has also had a 1-man exhibit at Reed College.



NORMAN McLAREN A producer on the National Film Board of Canada staff, Norman McLaren has turned down Hollywood offers to continue working independently, originally, experimentally for NFB which offers him what he evidently prizes most—freedom to do what he thinks best in the manner he thinks best. He draws art and sound both directly on film, 3-D color cartoons, experiments in color. His latest film, *A Chairy Tale*, won top prize for experimental films at Venice last year. Other films which have won praise from Picasso and world wide recognition include *Blinkity Blank*, *Rhythmic*, *Fiddle-de-dee*, *Begone Dull Care*.





J. C. "BILL" MELENDEZ Producer-director for Playhouse Pictures in Hollywood, Bill Melendez was assistant animator for Walt Disney Productions, animator for Warner Brothers Cartoon Studio, animator and assistant director for UPA, director for John Sutherland Studios, before moving to Playhouse in 1953. Born in Hermosillo, Sonora, Mexico, he is now a dyed in the wool Hollywoodite, absent only from the studios for 18 months' Army service during World War II. His *Old Woman and the Shoe* (Ford film) was in the 1956 Cannes ad film festival, and many other of his commercials have won awards.



NUTRILITE



Oldsmobile is a real rocket with Multigrade Special

JAMES REAL General creative consultant to Campbell-Ewald, Detroit, and to Stromberger, LaVene & McKenzie, Los Angeles, James Real is also consultant to the Fund for the Republic, director of its Popular Education Project, on the executive committee of the International Design Conference, a member of the LA AD club and of the Society of Illustrators. From a hardworking background as an all around designer, he has evolved into purely—and perhaps a little uncomfortably—a director. "The bleak truth is that I am an ex-artist. I simply occupy the caboose."



WALTER REINSEL N. W. Ayer's art director of AT&T, Container Corp., Hamilton Watch Co., and other accounts, Walter Reinsel is also versatile enough to have won honors in fine arts (oils and watercolor) and in stained glass, as well as for ad art. Before coming to Ayer in 1930, he had worked in stained glass, traveled in Europe and studied with Andre l'Hote. A native Pennsylvanian, born in Reading, he studied at the Pennsylvania Academy of Fine Arts, and with Arthur Carles. He has had six one-man shows, is represented in many collections, and found time to serve on the Philadelphia AD club's executive board.





There's engineering excitement in Boeing

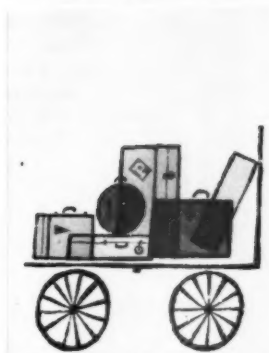
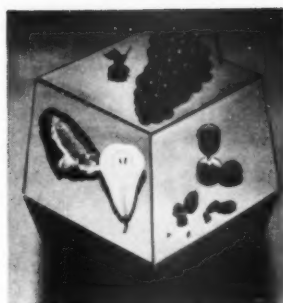
Boeing's engineering excitement is being expressed in a series of advertisements for the company's new aircraft. The ads feature a variety of technical drawings and photographs of the planes in flight.

BOEING



HAND MIMALIST

PAUL SMITH Now president and creative director of Calkins & Holden, Paul Smith began as an electrical engineer. This background makes itself felt in the geometrical forms, functional designs that characterize his layouts. He entered advertising as a copywriter, switched to art direction in the early 1930s. He's been AD of Kenyon & Eckhardt, creative director on Coca Cola at D'Arcy, had his own agency in 1948, merging it with C&H in 1950. Holder of 35 major citations, he has been twice president of the New York AD club, and is director of the upcoming Third Annual Communications Conference.



...ALL FILLED WITH COLLEGE CLOTHES FROM CORA'S

ARNOLD VARGA Born 1926, McKeesport, Pa., artist/designer Arnold Varga, who holds a host of awards and honors, entered the art world at 13 winning a scholarship to Carnegie Tech's department of fine arts. He studied sculpture, his only formal art training. Began with the Joseph Horne Co. ad dept., and at 23 was AD for a specialty store in Cleveland. Following experience with a Cleveland art studio, he returned to Pittsburgh, 1953, to become AD at Ketchum, MacLeod & Grove, where he directs both industrial and consumer accounts, a recent major project being the Alcoa Forecast series.



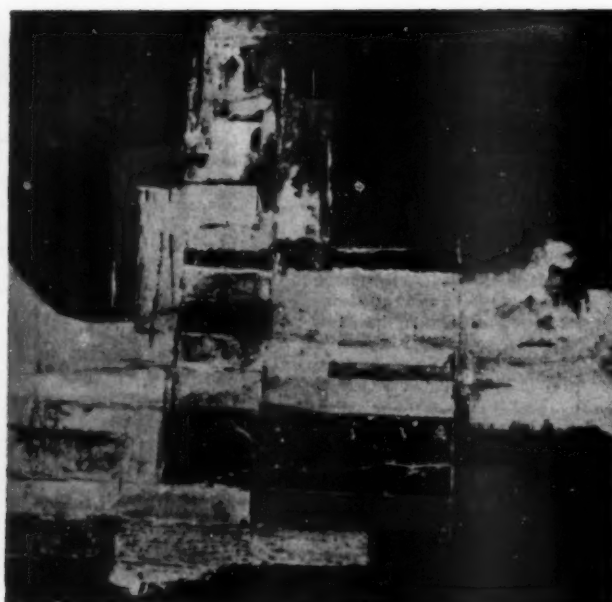
ROBERT WHEELER Art Director for Young & Rubicam in Los Angeles, Robert Wheeler was born in Tennessee, raised in Texas, free lanced in Chicago and New York, worked with a Milwaukee agency, began his Y&R service in New York before being transferred to the west coast. With Y&R since 1940, except for three years in the Mountain Troops during World War II, Wheeler holds a variety of major awards, including those of the Chicago Outdoor show and the UN International Poster Competition. His fashion ads for Hunt's Ketchup won medals in the NY club's 35th and 36th.

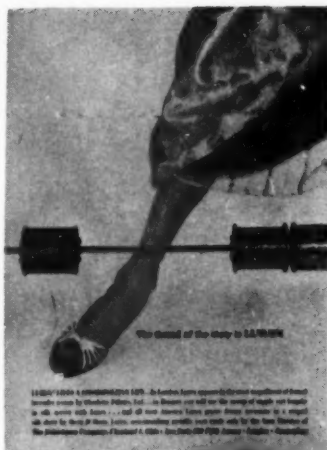


CLEVELAND'S

Cleveland's largest Show was held at the beautiful new Art Institute of Cleveland. The largest number of entries (1440) were culled by the Exhibition Jury, Philadelphian Raymond Ballinger, San Franciscan Fred Cole, and New Yorker Will Burtin, who chose the illustrated pieces as First Award Winners. They chose the Alcoa Aluminum Trade advertisement featuring an abstraction painted and reproduced on Aluminum Foil as the Best in Show.

The Awards Luncheon featured Illustrator Austin Briggs as guest speaker and Cleveland's zany radio TV personality Bill Gordon as Master of Ceremonies. Medals and Award Certificates were presented at that time. ●



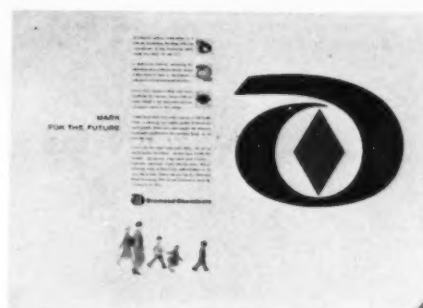


Art Director ALEX MOHARES - TOM SHEM
Photographer RICHARD AVEDON
Agency ANDERSON & CAIRNS, INC.
Client THE DOBECKMUN CO.
Designer ALEX MOHARES



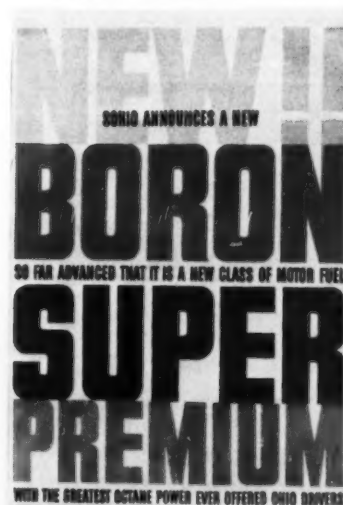
Art Director CLARK MADDOCK
Photographer TED GORKA
Agency MCCANN-ERICKSON, INC.
Client LYON TAILORS
Designer CLARK MADDOCK

Art Director BOB SEITAS
Artist BOB SEITAS
Agency MCCANN-ERICKSON, INC.
Client SOHIO
Designer BOB SEITAS



Art Director SY LACHIUSA
Photographer ROY KANE
Agency FULLER & SMITH & ROSS INC.
Client DIAMOND CHEMICALS
Designer SY LACHIUSA

Art Director MADDOCK - SEITAS
Artist HELGESEN
Agency MCCANN-ERICKSON, INC.
Client SOHIO
Designer SEITAS



Art Director AL JENKINS - SY LACHIUSA
Artist SY LACHIUSA
Agency FULLER & SMITH & ROSS INC.
Client ALCOA
Designer SY LACHIUSA



You can talk longer for less on Sunday!

After six p.m. weekdays and all day Sunday rates go down for a phone call out of town. Why don't you call someone today?

OHIO BELL

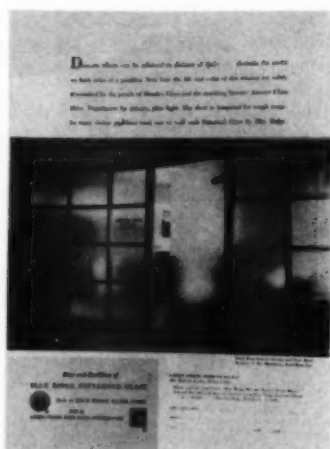
Art Director LEE WELLS
Artist LEE WELLS
Agency MCCANN-ERICKSON, INC.
Client OHIO BELL
Designer LEE WELLS



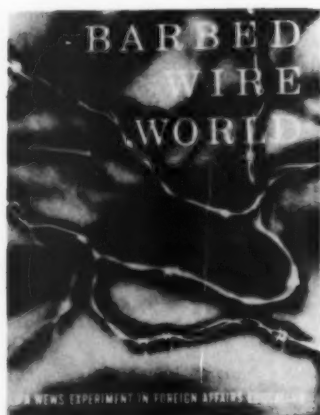
Art Director AL SCHROEDER
Artist CLEM CYKOWSKI
Agency CAMPBELL - EWALD
Client GENERAL MOTORS



Art Director TOM SHEM
Artist TOM SHEM
Agency ANDERSON & CAIRNS, INC.
Client THE DOBECKMUN CO.
Designer TOM SHEM



Art Director HUGO DI ZINNO
Artist MANNING STUDIOS
Photographer CARL ULRICH
Agency FULLER & SMITH & ROSS INC.
Client BLUE RIDGE GLASS



Art Director MORT EPSTEIN
Artist ROBERT FULTON
Client WEWS-TV
Designer MORT EPSTEIN



Art Director JANET BYERS
Artist FEDERMAN STUDIOS
Client GEORGE DORSEY
Agency KYW-TV
Designer BURT ADAMS



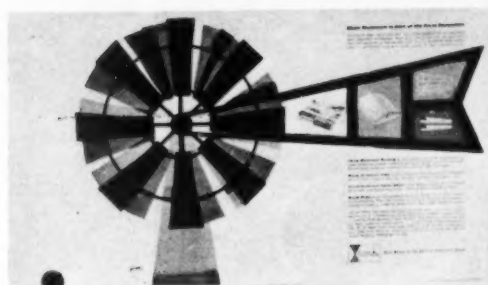
Art Director BURT ADAMS
Artist FEDERMAN STUDIOS
Agency ALLIED ADVERTISING
Client FAIRMOUNT TEMPLE
Designer BURT ADAMS



Art Director DAN GALLAGHER
Photographer TED GORKA
Agency McCANN-ERICKSON, INC.
Client COMMUNITY CHEST



Art Director SAUL ABRAMS
Artist LEE KOLOZI
Client HALLE BROS.



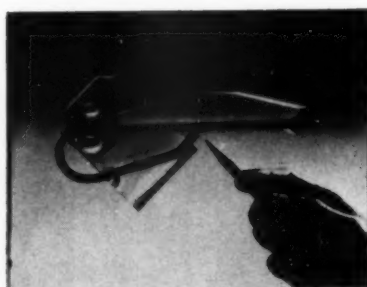
Art Director CLARK ROBINSON - AL JENKINS
Artist GEORGE GUISTI
Agency FULLER & SMITH & ROSS INC.
Client ALCOA



Art Director MORT EPSTEIN
Artist MARY JUNE OGDEN
Client WEWS-TV



Art Director E. GOLDSTEIN
Artist LEE KOLOZI
Client HALLE BROS.

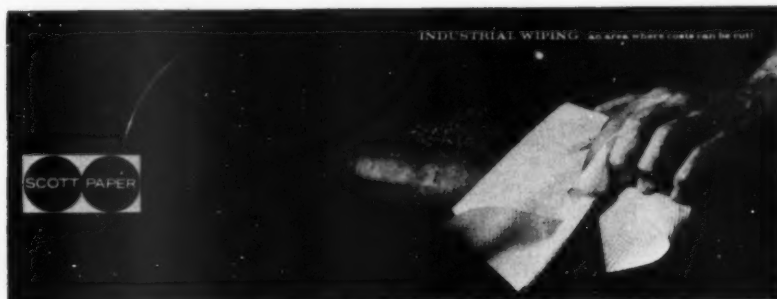


Art Director JACK DE WITT
Photographer WM. RICHARDS - ROY KANE
Agency FULLER & SMITH & ROSS INC.
Client TRUE TEMPER



Art Director CLARK ROBINSON
Artist FEDERMAN STUDIOS
TRUDY REITHMILLER
Agency FULLER & SMITH & ROSS INC.
Client ALCOA

Art Director ED HALL
Artist FEDERMAN STUDIOS
Photographer CHAS. SMITH
Agency KETCHUM, MacLEOD & GROVE
Client SCOTT PAPER





1)



2)



3)



the great dane in the service of advertising

by Kim Taylor

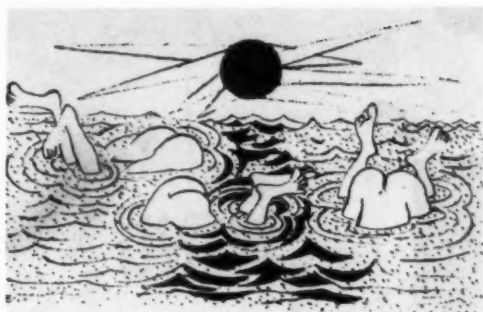
Although fears may sometimes be felt that the global dissemination of advertising art by way of the many magazines could result in a loss of national characteristics, it seems clear that in every creative artist birth and blood will out. Style is the man, and the man may be many things but all are rooted in the soil of his ancestors.

It is not always easy to say what it is that enables one to guess at an artist's origins by a glance at his work, but one can often do so. I put my finger on a map of Denmark when I see a certain broad smile in an artist's work. It is not a heady wit, more of a belly laugh, even a little lower at times; it may be grotesque, it is always out of a great appetite for life.

Such love of life and easy laughter comes from a confidence that can seem surprising in a country so small as to provide problems for the artist. With a population of about five million, an edition of less than 1000 posters is ample to cover Copenhagen and outside the city display amenities are poor. The medium is expensive therefore and rather rarely used. More wonder than at the standards of Danish posters and the standing of Danish artists abroad. It may well be because of, rather than in spite of, the lack of specialization in so small a field: A poster artist may in Denmark also be an architect, a painter, a sculptor, designer and illustrator of books.

Certainly if the Danish artist is at all awed by the problems presented him, he does not show it. His work shows the confidence not of a little man that must make up for lack of inches, but the relaxed good-humoured air of a Great Dane in a world of excitable poodles and yapping terrier dogs. A Dane, Poul Sørensen, has explained for me the self-confidence of his nation by pointing out that it is after all 'the result of a long process of selection. Through a wise and consistent foreign policy throughout the ages, the inferior parts of a once great nation have been carefully and methodically dropped — to begin with, Normandy and England, then Sweden, Estonia, Norway, Tranuebar, Iceland, the West Indies, until only the best is left.'





5)



6)



7)

1)2) Arne Ungermann: Two of a series of poster designs for an encyclopaedia. Each one illustrating a word and saying: Look it up in the new Salmonsens. Alas, the series was never printed.

3) Kjeld Nielsen: Poster for an importer of China tea

4) Helge Refn: Theatre poster for Anouilh's Antigone

5) Morgens Zieler: Drawing from a blotter announcing dates when a firm will close for holidays

6) Bjorn Wiinblad: Poster for an edition of 1001 Nights

7) Otto Nielsen: For SAS flights to South Africa

8) Morgens Zieler: Illustration in magazine section of a newspaper

9) Adam Moltke: 'There is no substitute for wool' Prize winning Danish entry in competition held by International Wool Secretariat.

10) Sikker Hansen: Tobacco pack

11) Hee Lindhardt: Bird seed packs

12) Gylling Hansen: Cover of a Danish advertising magazine



8)



9)



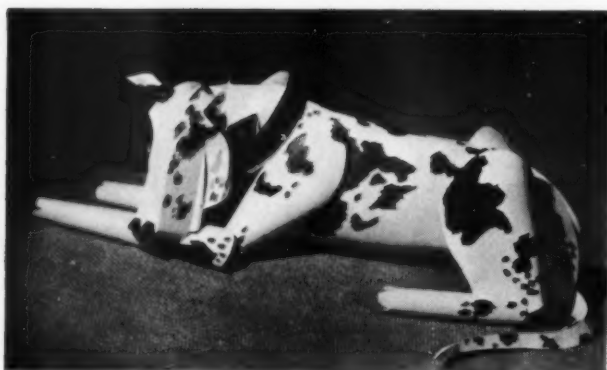
10)



11)



12)



COLLAGES IN ADVERTISING

can provide a change of pace from the more widely used art and photo techniques

Sometimes, in a striving for an effect that is unique and eyecatching, the art director turns not to something new but to something old. Collages, certainly, are not new. But because they are not widely used in today's advertising their occasional use can be very effective.

An outstanding artist with paper cutouts and three-dimensional construction is Egon Adler, some of whose work is shown here.

Mr. Adler was born in Czecho-Slovakia, studied fine art in Munich and Paris and had a full career as a painter and a commercial artist in Europe before coming to the United States in 1941.

Now art director of Pictograph Corp., and an American citizen, he has divided his time here between painting and free-lance commercial art. ●



new phototypesetter is now commercially available

Lanston Monotype has recently announced that the first installation of the commercial model of 'Monophoto' in the United States has been made in the plant of Westcott & Thomson, Inc., Philadelphia. The second installation is being made in the Philadelphia printing plant of E. I. du Pont de Nemours Company.

These two installations mark the successful conclusion of more than twenty years research and development by Lanston and its affiliates, which set as their objective, a practical and dependable phototypesetting machine that will fully utilize the skill of existing operators and associated personnel by providing mechanisms and procedures with which they are thoroughly familiar.

A standard 'Monotype' keyboard (fig. 1) as used in plants all over the world, is utilized to perforate the Controller Paper for the 'Monophoto'. Keyboard operator re-training is unnecessary because procedures are the same as used on hot-metal 'Monotypes'.

The 'Monophoto' (fig. 1) incorporates

proven basic mechanical principles embodied in its counterpart—the 'Monotype' Composition Caster—and is controlled by a paper tape perforated on the Keyboard. Versatility of the 'Monophoto' machine is equal to the 'Monotype' system. Composition is by individual characters based on a unit system of values. Maximum line width is 60 picas, which can be composed in separate columns of lesser widths. A line-killer is incorporated for keyboard errors. Facilities are provided for automatic quadding and centering.

The Master Negative Case (fig. 2) is a solid glass negative, having 255 characters with space positions. Each character on the negative is approximately eight points in size, and the characters are arranged in unit rows identical to the principle employed with bronze matrices used for hot-metal composition. Sometime during 1957, individual character negatives will be made available so that it will be possible to make individual character changes in the Master Negative Case. Master Negative Case

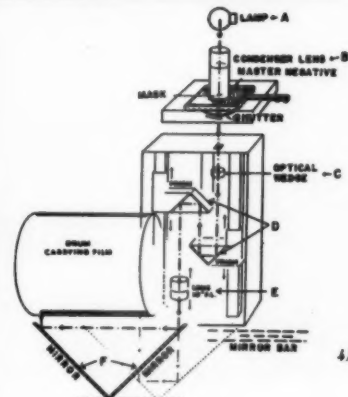
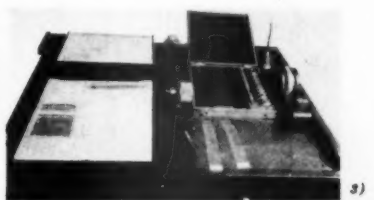
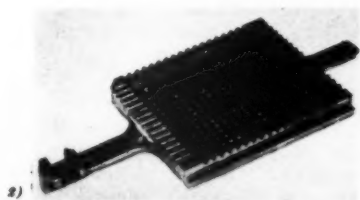
Arrangements can be made to correspond with any standard or special layout. The same keyboard operating equipment (keybanks, keybars, stopbars) can be used to perforate separate controller paper for either phototypesetting or hot-metal composition.

The optical system (fig. 3 diagram) consists of (a) a prefocused light bulb which operates from a voltage-regulated source; (b) a condenser lens which concentrates the light output to give intense illumination over the area of the character on the master negative; (this area is a .2-inch square); (c) an optical wedge which adjusts the path of light so that, regardless of the degree of enlargement or reduction of the character, the left-hand margin will fall at the same point; (d) two prisms which bend the light thus permitting the optical system to occupy less space in the machine; (e) a single lens (10" focal length); (f) two 45 degree flat-surface mirrors which reflect the image on the film. Through the use of these flat surface mirrors, the distance the light beam travels is always constant, regardless of where it falls on the film.

The use of a single lens and focusing bars is claimed to have an advantage over a multiple lens arrangement, because it is possible to adjust the focusing bars to the point size tolerances set up in the hot-metal process. The optical axis of a lens seldom corresponds with the mechanical axis. With a multiple lens arrangement, it is possible to compensate for this variable, if interchangeability is not necessary. However, it is claimed that with the single lens system used in 'Monophoto', all sizes of type can be held in perfect alignment.

The Film Drum eliminates any possibility of the surface of the film rubbing against another surface, because the film remains stationary on the drum. Movement of the gear-controlled drum positions the film from line to line. If necessary, the film can be returned to any previously set line. The film drum

(continued on page 67)

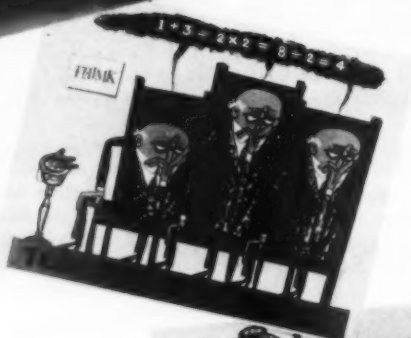
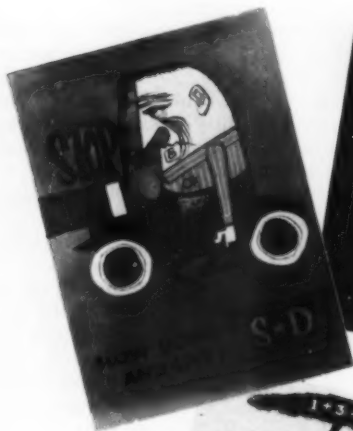


SOMETIMES

IT PAYS TO

SMILE WHEN

YOU'RE SERIOUS



Lockheed Aircraft Corporation wanted to boost employee safety consciousness and morale. They wanted to talk to all their employees, from the Swedish research scientist to the new mailroom boy—covering a wide range of personnel with varied backgrounds of taste, education and sophistication.

The common denominator of the program became humor, color, texture, and shape. These had an immediate appeal for all, and ducked the heavy handed approach.

Designer-artist on the program was Maggie Wesley, Graphics Director of the Public Relations Department. Program has run for four years now. Some of the past years safety posters and calendar pages are shown here.

Maggie Wesley reports, "Happily unhampered by anthropologists and psychologists and/or other obfuscating specialists on the mind of modern man, we were able to proceed on a simple thesis. We, the producers, are also the consumers."

In creating the pieces the artist was used as idea-man and designer rather than as a skilled technician called in to give form to someone else's idea. No layouts were done in the belief that only the finished art would give complete form to the idea. ●

in Philadelphia



William Hazzard joins Richman

Formerly associated with Peter Dant, Inc., Ardmore, Pa., William H. Hazzard is now on the photographic staff of Mel Richman, Inc., Philadelphia and New York. Noted for his work in editorial and illustration

photography, Hazzard operated his own studio in Philadelphia for many years, was a staff photog for the former Philadelphia Evening Public Ledger, an instructor for the Antonelli School of Photography, set up and directed a First Marine Corps photo lab, was a movie cameraman with the Marines during World War II.



Joseph Frassetto now at Berman/Steinhardt

Formerly designer for Mel Richman, Inc. Joseph Frassetto has organized a new design group at Berman/Steinhardt Studio, advertising art, design and photo company at 1604 Chestnut St., Philadelphia. Fassetto has been AD for Kenyon & Eckhardt, Philadelphia and New York.

Philadelphia clips

Last month Vincent Ceglia, AD and partner in *Kennedy-Ceglia*, Trenton, N. J., had one-man show of his watercolors at *Langhorne (Pa.) Library*, sponsored by the *Langhorne Art Association*. . . . N. W. Ayer has added—to New York office—Herbert J. Jacobs. He's with the tv art staff, radio-tv. Came from Young & Rubicam, where he was tv AD. . . . *Typographic Service, Inc.*'s completed modernization program was completely covered, pictures and story, in double spread, *Who's Who* in the Composing Room.

Philadelphia Art Supply Co.

Philadelphia's most complete stock of art and drawing materials.

- Bourges sheets
- Craftint
- Kemart materials
- Zipatone
- all graphic art supplies

Send for our 200-page catalog on your letterhead

25 S. Eighth St. • Philadelphia 6, Penna.
Market 7-6655 • Prompt delivery service

GEORGE FARAGHAN STUDIO

1934 ARCH ST., PHILA. 3, PA. • LO 4 5711-12
REPRESENTED BY WILLIAM A. MOORE • NANCY KELLY

art director tom immel • agency s. e. zubrow co.

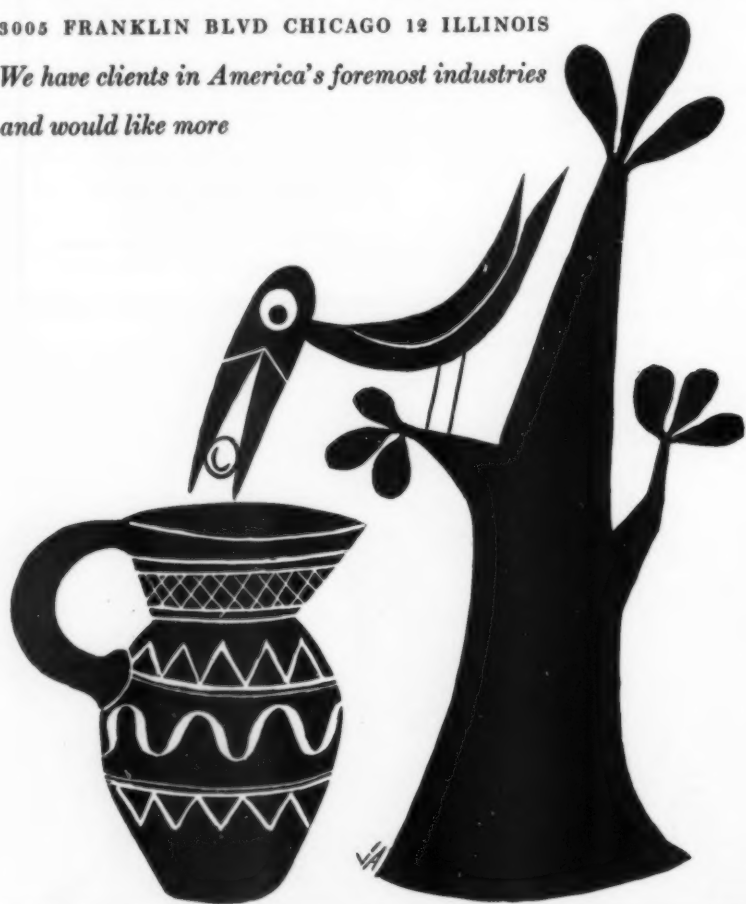


A THIRSTY CROW found a pitcher with a small amount of water in it, too little for her to reach. She looked about her and saw some pebbles. One by one she dropped them until the water level came in reach. "There are times" said she, "when a very little can be made to reach a long way."

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illustrations

the **GUILDTAGE** for precise work
the **NORedge** for close work -- *both are*
steel drawing board edges

for data check with your dealer or write
HEAR-NORTH  **GUILD** **chicago.11**

In Chicago

Chicago Artists Guild adopts group insurance

New plan of the Artists Guild of Chicago, which went into effect Dec. 15, offers hospitalization and a \$10,000 accidental death and disability coverage to its members. The Guild expects to offer in the future income protection and discounted life insurance, too. Informative brochure available from Richard E. Loew, chairman of the insurance committee. Write him at Dick Loew & Associates, 17 E. Erie St. Chicago 11.



Chicago fine arts winning pieces Red Gold, by John Breuning, won first place in the water color division of the Eighth Annual Art Directors Club of Chicago Fine Art

Show, held each year at the Stevens-Gross Galleries. Nude, by Luc LeBon, won first place in oil. Photographs by Frank Collura. LeBon is AD of Edward H. Weiss Co.



Kling Studios' Circus Boy, the point-of-sale on tv Mars company's television program, and this point-of-sale display by Chicago's Kling Studios show integration of theme. The display, 54 inches high and 26 inches wide, features personalities from the tv show, a half-hour life under the big top adventure series. Kling also produced a point-of-sale display tied in with the Mickey Mouse Club, another tv program sponsored by Mars, Inc. on alternate Tuesdays, for a 15 minute segment.



**THE
FLAX
CO.**

ARTISTS' MATERIALS
DRAFTING SUPPLIES

176 N. Wabash Ave.,
Chicago 1, Ill. FI 6-4395

on the West Coast



AD Ed Hughes now Formerly art sales mgr., San Diego director of Art Associates, Inc., San Diego, Calif., Ed Hughes has been appointed sales manager of the new commercial art service. Hughes, who specialized in layout and illustration with the firm before moving over to the sales division, has been chief designer for Ted Sokolove Displays of Baltimore, and was a Navy illustrator and cartoonist during World War II.



West coast dairies One picture is say it with ice cream evidently worth their time-honored slogan, Make Mine Ice Cream, California Dairy Industry has decided. This design for outdoor posters by AD Ettore Firenze, of Cunningham & Walsh, San Francisco, has youngster's head eyeing giant 4-color dish of ice cream. Photography of boy in b/w on black

background, by Wayne Miller. The ice cream was photographed by Lyman Emerson.



West coast contributes These "De gay touch to car sell Soto Kids" by Le Ora

Thompson Associates, Hollywood, from De Soto spots on Groucho Marx's You Bet Your Life tv show. The new series follows success of the Boys from Mars earlier De Soto spots, which likewise combined hard sell message with light-touch animation.

W. Coast clips

Art Associates, Inc., complete art service in San Diego, has been named the area's rep for *Stephens - Biondi - De-Cicco* . . . *Cal Freedman of Cal-Art & Associates*, Los Angeles, has redesigned *Merle Norman's* Pretty Pat Powder Puff, compact and box, using colored triangles against solid black background. The contemporary design's been accepted for 13th Annual Exhibition of *Western Advertising and Editorial Art*, sponsored by LA AD club.

RETOUCHING
PRODUCT ILLUSTRATION
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Layout to complete job. Quick service
Fast Airmail service on out-of-town orders

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T-V FILM ROUNDTABLE



by Ralph Porter

production on parade

individuality stressed by local producers

An era of self-expressiveness in TV spot production has opened up here in New York, and will make itself felt before the viewing public this fall and winter, and, perhaps, for many years to come.

All who claim the name film producer offer sparkling individuality of approach, facilities, staffs, and ideas in forthcoming commercials.

There are the well-equipped giants like MPO, Galahad, and Caravel who are out to prove that East coast commercial production can be even more dazzling and just as economical as their Hollywood counterparts.

There are the busy plodders like Filmways, Eliot Unger and Eliot, Robert Lawrence whose philosophy of "going steady" with agencies in a "one stop" operation has led to tremendous expansion.

There are the old-timer specialists like Transfilm, Sarra, TV Graphics, Van Praag, and Sound Masters, who innovate effects with fascinating rapidity and regularity.

There are the newcomers like WCD and MKR who offer creative control by talented award-winning staff members and bring fresh ideas to client and agency.

Who are these producers who articulate the sell in a spot so painlessly? What special shape does their great stamp of individuality take that sets them apart from the multitude of mediocre film-makers?

Caravel Films for example is one of the oldest if not the first motion picture organizations to devote production to industry. At present Caravel has relocated near the major film laboratories in one of the largest, most elegantly equipped studios in the East.

Way back when the motion picture industry was a silent awkward infant, the very concept of using film for in-

dustry and business in any form was foreign to all but Fox. David Pincus, the present head of Caravel, joined the Fox organization to develop this new concept. While most production moved West, Pincus remained convinced that films for industry would one day be as vital as industry itself. By 1939, the Caravel embryo took shape and innovated such procedures as: being undisputed pioneer in developing the use of 16MM safety film thus opening up new vistas to industry; using sound on disc together with silent film thus giving an aural dimension to their films; installing the first complete sound system for industrial films; "in-depth" shooting of puppets thus laying the basis for product identification within the realistic framework.

Caravel was first to create animation for industry; the first to research and experiment with photo-micrography; the first to develop training films for the U.S. Office of Education. And later, the first to use closed-circuit television for industry.

The skilled technicians of Caravel under the guidance of David Pincus take their heritage of East coast production for industry with enough seriousness to have built from original design the first million dollar studio. Though other producers have expanded their operations within existing structures, only Caravel has actually built from exterior architect's plans, a thirty-seven year old dream come true.

"We have helped to pave new ways . . .," says Mr. Pincus, "but there are still uncharted areas in producing films . . . particularly in the merchandising of products. We are constantly creating new uses of the film medium . . . in the introduction of new products.

"New York is the logical place to produce these films . . . and all that has been needed . . . is the . . . completely-

integrated film production center."

"... we are on the threshold of a new era in films for industry and other sponsors. We have made tremendous gains in techniques and in understanding our client's needs. But the surest way to success in making any picture is as true today as it was in the past; to work with a financially sound film company, complete facilities, a permanent staff, and a superb technical crew."

Robert Lawrence Productions experienced a substantial growth and diversification in the past season. A complete one-stop service to clients, a production company in Canada, an animation studio in New York, another in Hollywood, and an industrial and special effects division here—Why diversify? Robert Lawrence has some answers.

"The first ten years of commercial production was . . . highly competitive. An advertising agency works with a given producer, teaches his production team all about the product, alerts him to do's and don'ts and then too frequently transfers his business elsewhere. 'Elsewhere' is often a new company offering attractive process in order to establish itself. Then the agency has to start again in orienting the new producer with the product and problems involved. The time that should be devoted to creativity is devoted to mechanics, and, quite frequently, mediocrity results.

"The alternative is the relaxation of the competitive bidding system . . . more stable and closer agency-producer relations. Such change in the dynamics of commercial production is taking place right now. More and more agencies are 'going steady' with producers. Only the producer with one-stop service can meet this trend.

"The commercial film company of the future will be equipped to handle not
(continued on page 71)

a TIP from a
TOP expert



about cutting illustration board

When cutting smaller sizes from larger sizes always make certain that the grain runs long. This in turn makes certain that the board is more rigid and stays flat longer. For this reason, never cut a 30" x 40" into two 20" x 30"'s.

This tip to help you get the best results comes from the makers of the best boards...

BAINBRIDGE

Famous for
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The line most in demand by professionals and amateurs alike...

ILLUSTRATION BOARDS • DRAWING BRISTOLS • MOUNTING BOARDS
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At all art suppliers in most popular sizes

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new!

EASY-TO-OPERATE

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MODEL "C" DIRECT PROJECTOR

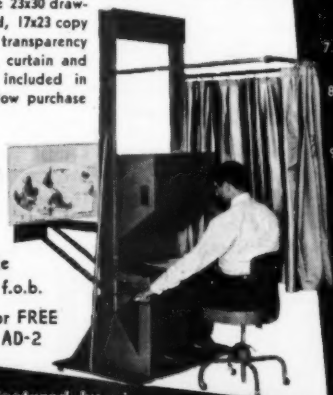
Eliminate Tracing - Save Time!

Designed for 4½-time reduction, 4-time enlargement and can be operated in well lighted room. The 23x30 drawing board, 17x23 copy board, transparency projector, curtain and lens are included in this one low purchase price.

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\$645.00 f.o.b.

Write for FREE
Catalog AD-2



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M. P. GOODKIN CO.
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THESE FEATURES FOUND IN THE MODEL "C"

1. Direct Projection on Heavy Illustration Board
2. Extremely Rigid — No Bracing Necessary
3. Mounted on Casters for Mobility
4. Most Accurate Track System on the Market
5. 2 Extra Electrical Outlets for Your Convenience
6. Controls Centrally Located for Easy Accessibility
7. Simplest Operation of Any Machine
8. Extra Large Curtain Allows Operator to Sit in Comfort
9. Mirror is Removable from Lens for Projecting on Wall and Flopping
10. Lens and Mirror Can Be Swiveled to Side Wall for Extra Big Enlargements
11. Concealed Lighting Cuts Annoying Light Glare

**Sold Through
Recognized Dealers
Everywhere**

with BOLD SPLASHES OF COLOR

...that seemed almost articulate with the spirit of carnival, a flaming expression of fun and frivolity which was the very essence of the Chicago World's Fair of 1933-34. Shiva set the future of American color harmony, distinctive and bold, that brought cheer and 'liveliness—revolutionized color theory and color manufacturing techniques.



*Over a Quarter of
a Century Ago,*

Shiva casein colors were selected to paint the Chicago World's Fair. Today, as in 1933, Shiva compounds the most brilliant and permanent caseins in the world. Available at leading art material dealers everywhere.

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SHIVA ARTISTS COLORS • 433 W. Goethe St., Chicago 11, Illinois

11th Anniversary

WEKO STUDIOS

14 EAST 39th ST • MU 5-1864

what's new

KODAK'S NEW ENLARGING PAPER: Eastman Kodak demonstrated their new panchromatic enlarging paper at PSA's national convention. The paper produces top quality b/w prints from Ektacolor or Kodacolor negs, and is the first b/w paper to be designed specifically for use with color neg materials. Company states when used with a tungsten type enlarger without filters, it offers tonal reproductions comparable to best prints now made on professional papers from Kodak b/w panchromatic film. Thus, it is no longer necessary to shoot both in color and b/w to get both color and b/w prints—make one exposure and get both type prints from the single color neg. New paper to be available early in 1958, when name and price will be announced.

MAGOFFIN'S TYPE BOOK SUPPLEMENT: New faces in the new 12-page Type Book Supplement by Magoffin Co., 6230 Yucca St., Hollywood 28, has new faces requested by ADs and art services. Copies from Magoffin. Magoffin has added a new 6-mold Model 29 Linotype mixer, another Vandercook proof press, and a 27" Gluemaster for wax-backed proofs. A Robertson 480 Camera and darkroom equipment will complete the Camera Room facilities for making velox prints, film negs, etc.

ACS CIRCUIT TAPE: A new self sticking tape from American Chart Service is reported by manufacturer to be the perfect tool for preparing finished art for printed circuit diagrams. It's a dull, paper tape, lightly creped to allow greater flexibility, has a strong transparent adhesive to hold fast on curves and radii. ACS also has nine printed pattern tapes in transparent Mylar and acetate fibre tapes in 15 colors. ACS, Inc. Somerville 44, Mass.

CHAMPION PAPER MOVIE: Latest film by Champion Paper and Fibre Co., Hamilton, O. is designed to interest public as well as industry. The film, "1104 Sutton Road," was written by Cincinnati Sam Beale, author of Champion's last movie, Production 5118, which won six awards. Shooting was at Wilding Picture Productions, Chicago. To be released next spring, the movie will run about half an hour, be in color. Modern Talking Picture Service handles the firm's film bookings on national basis.

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preferred by noted illustrators ... 100% rag ...
Imported ... Hand Mounted ... beautifully
textured ... withstands exceptional punishment ...
Size 22 x 30 ... (cold pressed surface only)

NOW \$16.20 PER DOZ. (Min. Order) (sample on request)

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Finest Quality ... White, Transparent Rubber
Cement ... Will not Stain, Wrinkle, Penetrate
or Shrink paper ... Perfect adhesive Qualities.

NOW PRICED AT \$3.10 PER GAL. — \$31.00 PER DOZ.
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*made all the mezzotints
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One of many solutions
to art problems
through photographic means.
Telops, slides, flips
b/w and color*

EDSTAN

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WEBER DESIGNERS' MAT WATER COLORS



**Opaque
Brilliant**

Fine Artist Quality Opaque Designers' Colors for illustrating and all commercial art. For brush or airbrush. Selected palette of 45 colors—in 3/4-oz. glass jars.

COLOR CARD ON REQUEST

F. WEBER CO.

Manufacturing Artists' Colormen since 1853

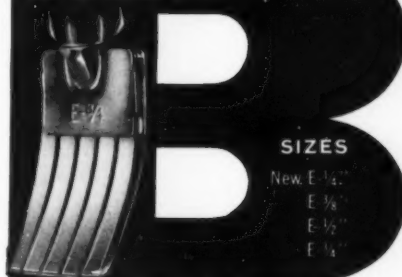
OIL • WATER • TEMPERA • PASTEL

Main office and factory

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BIG! BOLD! *and easy to make*



With equal ease, you can make both Roman and Gothic characters without ever changing your brush!

Patented STEEL BRUSH holds ink... no drip... no spatter... yet new design makes STEEL BRUSH far easier to clean. At your art supply store.

MANY USES

- Auxiliary water color brush
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- Large poster lettering
- Palette knife for oils
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- Opaque fill-ins
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Send for FREE lesson chart

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STEEL BRUSH

C. HOWARD HUNT
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free! just published **COLOR DATA HANDBOOK**



Complete information on HOW—WHEN—WHERE to use various color techniques. 16 Pages listing prices, delivery schedules and other vital tips and information!

IF YOU WORK WITH COLOR... WORK WITH KURSHAN & LANG

Use these quality color services—all performed by expert technicians in our own plant:

- * COLOR FILM PROCESSING
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SMOOTH & REGULAR
22" x 29"



Leading art studios are acclaiming Kee-Lined Board as the way to make fast and accurate keylines, cut your studio production costs, now! Ruled, easy to follow, blue guide lines drop out on camera.

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BRyant 9-4646

what's new

(continued)

WEBER'S NEW GOLD AND SILVER: Weber Malfa Oil Colors now also offer Gold, (metallic bronze) and silver (metallic aluminum). They're ready for use, in concentrated form to yield a buttery consistency for use with bristle, sable oil painting brushes or with painting knives. Paint is durable, brilliant. When dry, the gold or silver may be over-painted with Weber Artist Oil Colors. For best results, Weber Res-N-Gel is recommended as medium.

PARA-TONE CATALOG: Para-Tone products—Zip-A-Tone, Blu-Zip, Para-Tipe, and others—are listed, described, illustrated in new catalog from manufacturer of decorative patterns and type designs. Zip-A-Tones are used to apply tonal values in area of artwork for direct use or for reproduction. They are self-adhering mechanical screens. Para-Tipes are self-adhering type faces, are printed in jet black on under side of acetate sheets. Two hundred alphabets are offered. Blu-Zips, made for the blue and white print field, are shading screens for pen drawings or tracings. Comes printed on glossy acetate or matte finish. Catalog and products from dealers or Para-Tone, Inc., 512 W. Burlington Ave., La Grange, Ill.

INTERTYPE'S IMPERIAL: First comprehensive showing of Intertype's new Imperial typeface comes in 32-page, 9x12 booklet, Imperial by Intertype. Intertype's AD Edwin W. Shaar designed the face for maximum readability in narrower newspaper column. Bigger on type body, Imperial achieves space saving by being skillfully fitted, not condensed. Has large scooped-out counters, deep crotches, preventing ink trapping. Good stereo reproduction comes from firm serifs and hairlines. Showings include Bold and Italic faces, 20 fonts in sizes from 5½ through 12 point and three fonts of 8 point ITS. From Sales Promotion Dept., Intertype, 360 Furman St., Brooklyn 1.

FLEX-R-BRIDGE: A working tool that is used for straight free hand brush and pen ruling, also serves for all types of curve brush and pen ruling. One side of bridge for straight rendering. Designed by illustrator, it's hand polished, transparent, 12-inch plexiglass. The Unarco (Jem) Flex-R-Bridge, at \$3.50, at United Artist Materials Co.



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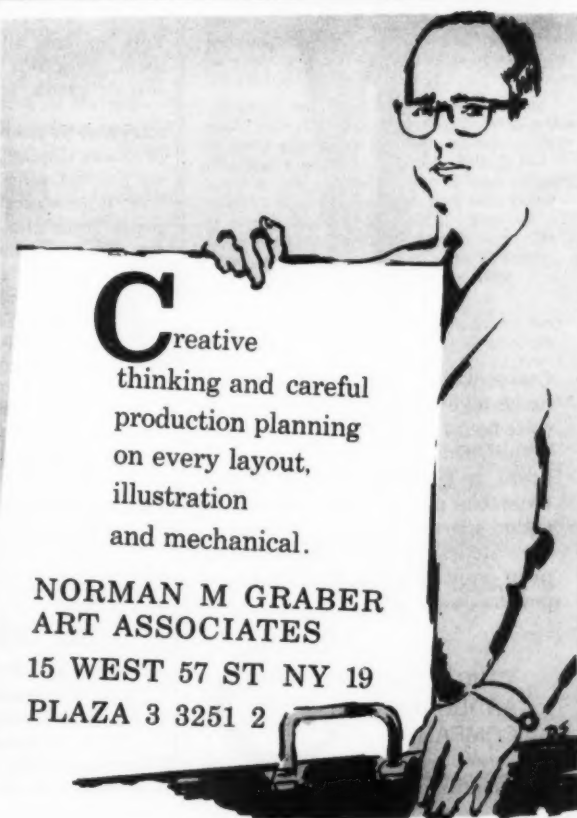
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what's new

(continued)

DRAWING FOR THE BLIND: A drawing kit which produces raised lines on thin plastic film by use of a ball point pen and a special writing board makes it possible now for the blind to read drawings. A sheet of Mylar polyester film is clamped to rubber-surfaced writing pad. Firm pressure with inkless pen produces tiny bumps, which appear as raised lines on upper surface of film, easily traced with fingertips. Harry P. Sewell of Forest Hills, N. Y. developed this system, described by Charles G. Ritter, consultant on special aids and appliances, American Foundation for the Blind, as one of the most original contributions in the area. Product of Sewell Co., 41-25 58th St., Woodside 77, N. Y., distributed by American Foundation for the Blind, 15 W. 16th St., New York 11, at about \$4.

CHECKLIST FOR HIRING: Manpower, Inc., 820 N. Plankinton Ave., Milwaukee, Wis. offers leaflet, 100 Suggestions for Hiring and Holding Help. Aids in analyzing effectiveness of advertising for help, benefits, etc.

PHOTOGRAPHIC SERVICES FOLDER: Unique little folder from Modernage Photographic Services, 319 E. 44 St., New York 17, lists all its services, describes them, gives aids on proper markup of contact proofs, etc.

STRIPPRINTING HEAD TYPE: The Stripprinter produces display type, 18 to 72 points, on photographic paper. A low cost device, it produces type on 35mm photo paper from film strip alphabets which are passed through machine, exposed one letter after the other. Simple, easy to operate, according to manufacturer Con-Mar Manufacturing Co., 3130 N. W. 23 St., Oklahoma City, Eastern distributors, Bidlo Graphics, 31 Arden St., New York 40.

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trade talk

ART DIRECTORS BOSTON: Lawrence I. Hartman

upped from art assistant to AD, from Gabriel Stern to Harold Glickman Advertising . . . CHICAGO: Samuel Cohen from Edward H. Weiss to AD at North Advertising . . . Charles G. Torosian to Edward H. Weiss as AD. He had been a designer with studio O'Grady & Payne . . . DETROIT: Ken Lockwood now creative director for Unigraphic Corp. . . . NEW YORK: Charles Chappell, formerly a creative consultant to Keyes, Madden & Jones, has been named vp and AD of the New York office, also a member of the plans board . . . Louis F. Hanke, executive AD and vp at Monroe F. Dreher, designed the well-hatted ad man for recent Tide cover, eighth in its series of covers by ADs . . . Alfred Avison Studio has added George Adams of Baltimore, who is a charter member, past president and honorary member of the Baltimore AD club . . . Diamond Art Studio has for its new vp and creative AD Oscar Krauss, former AD of Monroe Greenthal Co. . . . Wallace Elton, vp and AD of J. Walter Thompson; Robert Blattner, AD of Reader's Digest and vp of the New York AD club; Bernard Waldman of Bernard Waldman Advertising; Harold J. Laird, sales promotion mgr., Pan American Airways; and Robert Reis, director of the Hudson River Museum judged the PAA poster contest promoting Brussels World's Fair. Winning poster by Nory Compere of Brussels will receive worldwide distribution—20,000 prints to be made . . . Tom Torre Bevans, former vp and director of art and production at Simon & Schuster Inc. announces opening of Bevans, Marks & Barrow, Inc., printing and design consultants, at 550 Fifth Ave. Peter Marks and Rosalie Barrow, former art/production staffers at S&S, are the Marks & Barrow in firm name . . . Paul E. Newman upped to executive vp at Kudner's Buick-less agency . . . from Compton in New York, George Hanft goes to Foote, Cone & Belding in Los Angeles . . . James Maloney from FC&B to Grey Advertising . . . Richard Nathan from Grey to Gore Smith Greenland . . . George B. Croll from Ruthrauff & Ryan to Burke Dowling Adams . . . Al Woebcke from McCann-Erickson to Hilton and Riggio . . . Rudi Bass now creative director at Jamian Advertising . . . PATERSON, N. J.: S. Ohrvil Carlson, AD at George Gero Advertising, won the 1st award at the Scandinavian-American open National Art Show with a water color of the New Jersey shore . . . PHILADELPHIA: Erwin Wasey, Ruthrauff & Ryan new AD is former layout artist John Bythrow . . . ST. LOUIS: Michael Engelmann, European commercial artist and industrial designer, is the AD at H. George Bloch, Inc. of St. Louis-Clayton. Engelmann, who has operated his

own studio in Germany, had also served as AD, designer and consultant in Italy and Holland, won German poster awards in '53, '55 and '56 . . . SAN FRANCISCO: Don Mosbarger to MacFarland Advertising, from BBDO . . . SPOKANE: Donald N. Nepean to AD at Contemporary Advertising . . . TOPEKA: Bob Lofgren to AD and W. Glenn Cooper to Supervisor of Art Production at Household Magazine . . . WESTPORT: Famous Artists School added Aaron Canter, formerly AD for Baltimore office of McManus, John & Adams, as enrollment representative in Baltimore area . . . WICHITA: Ted Hawkins upped to AD at McCormick-Armstrong, replacing W. J. van Wormer, Jr. Mr. van Wormer is now manager of the firm's ad agency division . . .

ART & DESIGN BALTIMORE: Marjorie Noll

formerly with Kramer-Bodine, now with Lionhill Studios, specializing in fashions and product illustration . . . BROOKLYN: Pratt Institute received a one-year scholarship, \$675, for the Interior Design dept. Both president and vice president of donor firm, Designs for Business, Inc., Maurice H. Mogulescu and Gerald Lusa, are graduates of this department. Eleanor Pepper, head of the department, announced the scholarship . . . Camden, N. J. Although C. Howard Hunt Pen Co. has new plant in Statesville, N. C., the executive and administrative offices remain here . . . CHICAGO: A comprehensive exhibition of the work of the late William A. Dwiggins, American graphic designer, on view through March, from 9 a.m. to 4:30 p.m., weekdays, at Lakeside Press Galleries of R. R. Donnelley & Sons Co., 350 E. 22 St. Items loaned by Mrs. Dwiggins, of Hingham, Mass. and Dorothy Abbe, designer associate of the designer. Walter Howe, director of the Donnelley design dept. . . . Gabriel de Million-Czarnecki, of the specialty division, Design Lab, of Container Corp., won design competition for POPAI's design theme for the 12th annual symposium and exhibit, April 15-17 at Sheraton-Astor, New York. It's a pinwheel design, can be produced easily in variety of materials, adaptable to color, light and motion . . . 9 Illustrators' portfolio Number 10 is out. Examples of the work of Phoebe Moore, Elmer Jacobs, John Howard, Everett McNear, Joe Pearson, Franklin McMahon, Steven Skibo, James Lentine, Paul Pinson . . . The Super M'Art model method of store layouts and design, to be theme of the 1958 Art-O-Rama and Trade Show of National Art Materials Trade Association's convention at Morrison Hotel, May 1-4 . . . Henry Berry, designer and artist, will be a featured speaker at the NAMTA show . . . Frederick Sommer, artist/photographer, had over 200

On getting ahead as an artist

BY ROBERT FAWCETT



IT has been my experience, for more years than I like to remember, that the men who get ahead in our profession have done it only one way — by acquiring the new knowledge and techniques that our profession constantly demands. After all, it is this professional thinking and knowledge of how to produce creative pictures that has

always separated the men from the boys in advertising and editorial art.

You may well ask "How can a busy artist acquire this added knowledge and skill that will ultimately lead him to top drawer success?" You certainly can't spare the time traveling to and from art classes or observe their rigid schedules. And the hours spent with a morgue and clips — trying to figure out how the name artist did it — has never made the brilliant performer.

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trade talk

of his pieces on display at IIT's Crown Hall . . . He's lecturing at Institute of Design, during absence of **Harry M. Callahan**, head of photography, who is in Europe on a Graham Foundation fellowship . . . New **Texoprint** covers for a music library given to customers of **Hammond Organ** are designed by **Everett McNear**, **Franklin McMahon**, **Elmer Jacobs**, **Kathryn Grace**, **Phoebe Moore**, **Charles Moser**, **Fred Steffen** and **Robert Sinnott**. Lithographed by **Veritone Co.** . . . **William H. Snodgrass**, formerly associated with Grimm & Craigle Advertising, now free lancing at 208 N. Wells, Andover 3-2471. Available for layout, booklets, direct mail, and package design . . . Both **Stephens Biondi DeCicco** and the **Meyercord Co.'s** art dept. did the unusual dealer decal window valance for **Storz Brewing Co.**, Omaha. Storz' decal has a snowscape pictorial . . . FT. WORTH: **Royal Tile Mfg. Co.**, a leading producer of ceramic tile, and president **Horace H. Porter**, have sponsored an Indian art competition. Open to artists of any tribe, competition requirements include the use of tile modules. Winners to receive cash prizes. First award also carries winner's name applied to fellowship in arts or architecture for Indian boy or girl to be selected by the Indian Arts and Crafts Board. National co-

chairmen are **Dr. Fred E. Case**, administrative dean of UCLA School of Business Administration, and **Vincent Price**, actor/artist/art patron . . . FRONT ROYAL, VA.: **Steve Watts** editing and printing Pastime Printers, on history and use of old American type faces. He's retired sales manager for **American Type Founders**, former **STA** member. Now he's at P. O. Box 226, Front Royal . . . LOS ANGELES: **Walt Disney** is national chairman of **National Wildlife Week**, March 16-22, sponsored by National Wildlife Federation. List of materials available from the federation at 232 Carroll St., N.W., Takoma Park, Washington 12, D. C., attention **Stewart M. Brandborg**, asst. conservation director . . . **Carson/Roberts/Inc.** prepared the Convair 4-page insert on Reynolds aluminum foil, which appeared in January Harpers Bazaar . . . MINNEAPOLIS: **University of Minnesota Art Dept.** will conduct travel course in European art, "Art 59", July and August. For details, write the Department of Art, University of Minnesota, Minneapolis 14, Minn. . . NEW BRITAIN, CONN.: The Permanent Collection of the **New Britain Art Museum** now has **Sascha Maurer's** water color, **Blue Jay**, which won prize in Best Small Painting division, Springfield, Mass Art Museum, 1956 . . . **E. Mogtan Kelley**, AD of **Hugh H. Graham & Associates**, sales promotion and marketing organization, now creative service director. He's also senior vp.

Robert A. Hand, asst. AD, now becomes AD, taking over from Kelley . . . MADISON, WIS.: New integrated product and packaging design program for all lighting type batteries has been adopted by **Ray-O-Vac Co.** Trade-mark has also been simplified for cleaner look . . . NEW YORK: **Print Council of America** holding an exhibition of original prints by American artists in the fall of 1959, to open simultaneously at 16 museums. Artists may submit prints, notifying the Print Council by June 1, 1958, to receive official entry forms. Three awards, \$500, \$350 and \$150, will be given. Details from Print Council of America, 527 Madison Ave., New York 22 . . . **Erik Simonsen** now repping **Georg Olden** for free lance assignments . . . Fascinating story of **I. Warshaw** and his **Warshaw Collection of Business Americana**, 752 West End Ave., got 5-page story in recent **Rotarian Magazine** . . . **Feliks Topolski**, Polish born British artist who designed **Art Direction's** cover last June, to be frequently featured in the **Reporter** magazine . . . New addresses for **Lithographers National Assn.**: eastern office, 597 Fifth Ave., New York 17; executive office, 1025 Connecticut Ave. N.W., Washington 6, D. C.; western office, 127 N. Dearborn St., Chicago 2 . . . **Larry Kerbs**, now heads own studio for ad and sales promotion design, 311 W. 43 St. Was formerly vp and studio mgr., **Rudolf Schaefer, Inc.** . . . **Len Steckler Studio** now at 33 W. 67 St. . . **Dick Della-**

in our portfolio . . .

FIGURE ILLUSTRATION



Rudy Garcia



Bill Shoyer



Al Fiorentino

longa now back from the service. His studio's at 49 W. 45 St., Penthouse. He'll send samples on request . . . **Glansman-Parker's** (art designed for sales promotion) now at 585 Fifth Ave., with same phone, PL 8-0434 . . . **Veit Martin & Podorson**, designers and consultants, now at 210 E. 47 St., PL 5-0582 . . . **Bob Greenwell**, free lance designer and consultant AD, does copywriting as hobby—also enters contests. Last year he won Piel's Beer contest, spent winter vacations in Nassau—this year's contests by Swanee Paper sent him there too. Also won household furnishing, cash, a bicycle for himself, and four for each of his kids . . . **Robert Beverly Hale's** lectures in Anatomy, begin at **Art Students League** this month . . . **Bob Fischer** now repping **George Shawe**, men's fashion illustrator. Fischer's at 15 E. 48 St. . . **Ella George** now art editor of food for Good Housekeeping, having left Today's Living at Herald Tribune . . . **Dr. Myron Hellgott**, president of Package Research Institute, an affiliate of Lippincott & Margulies, told the marketing workshop of the AMA his method of determining Index of Package Effectiveness. Three kinds of tests are supposed to measure how well package commands attention, encourages purchases, promotes brand loyalty. Fourth test shows how well package registers brand name with consumer. . . . **Edward Hopper**, 75, won the \$2000 first prize in fourth international Hallmark Art

Award competition. His water color, California Hills, was of the Pacific Palisades outside Los Angeles, where he formerly had his studio . . . **Carl Ramirez** transferred from Mel Richman's Philadelphia design staff to the New York staff . . . Art Direction's ad mgr., **Bob Miller**, has a new little account at his house—**Nancy Betty** . . . Note **Ben Smolen's Leaf Savers**, rolls of pressure sensitive loose leaf reinforcements, to be distributed nationally . . . **Eastman Kodak** restored and framed oil by **Frederic Remington**. The Correspondent, and presented it to Overseas Press Club . . . **AIGA's** design clinic last month included works by ceramist **Marge Israel**, photographer **Lee Friedlander**, painter and designer **Jack Wolfgang Beck**, designer **Roy Kuhlman**, painter **Ellsworth Kelly**, illustrator **John Rombola**, tv AD **Steve Frankfurt**, also Night Driving, experimental film in color by Chicago designer **Mort Goldscholl**. **Art Kane**, AD at Irving Serwer, chaired meeting . . . **Grey Advertising** distributed weekly shopping lists and gift shopping wallet size folders, listing their accounts—as inducement for brand loyalty . . . **NORTH SALEM, N. Y.**: **H. W. Scott's** paintings on view at the White Elephant Studio were hung by New York designer/director **Alex D. Sniffen** on bulletin boards suspended from the ceilings . . . **PHILADELPHIA**: Designer/consultant **Howard Alber's** new address: 2004 Pine St., same phone, Rittenhouse 6-0474 . . . AD **William B.**

Wood of N. W. Ayer knows now how to operate Caterpillar tractors—the Ayer client taught ad team how to . . . **NORRISTOWN, PA.**: **Krylon, Inc.** advises—when removing frisket paper from illustration board, if that damages working surface which takes air brush spray in mottled manner—spray damaged area with Krylon Crystal Clear Acrylic Spray. Another tip: blackboard chalk which rubs on to fingers may be treated with light coat of Crystal-Clear—it hardens the chalk surface . . . **SAN FRANCISCO**: **Max Silten** designed new package for **Ampex Corp's** magnetic tape recorders . . . **STILLWATER, OKLA.**: **Eugene M. Ettenberg**, manager and typographer for Gallery Press, New York, will lead the layout and production division in the 12th Annual Short Course offered industrial editors at Oklahoma State University March 17-22. **Dean W. Detweiler** will head externals and sales publications courses and will also head the division on employee and general publications. He is mgr., Employee Communications, Perfect Circle Corp., Hagerstown, Ind. **Frank Gregg**, executive director of Izaak Walton League, Chicago, will head the division on conservation publications . . . **TORONTO**: **R. York Wilson** produced two panels, each 21 ft. high and 32 ft. long, for lobby of new 20-story Imperial Oil building here. A 27-minute color motion picture produced by the Ottawa firm, **Crawley**

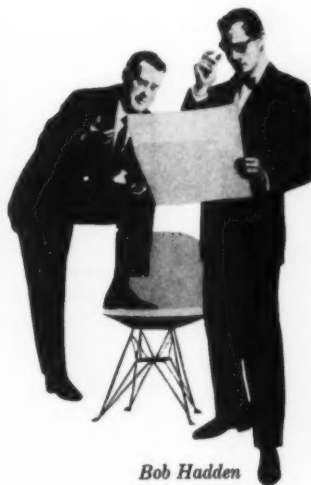
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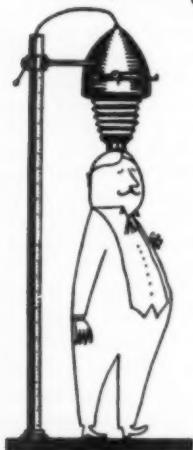
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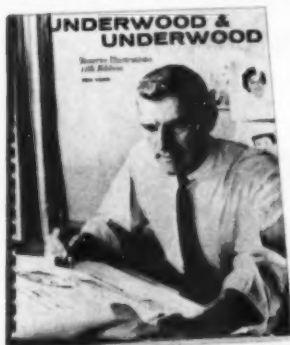
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Films Ltd., written and directed by **Quentin Brown**, traces development of the mural. It's available from **Imperial Oil**, 111 St. Clair Ave., Toronto... **WINTER PARK, FLA.:** **Mayshark & Keyes** have opened their second branch here at 707 Nicolet Ave. to offer the southland a complete art service. The New York City firm's first branch, in Schenectady, N. Y., was started three years ago with three people—now has a staff of 11...

PHOTOGRAPHY Mel Richman's

Philadelphia client-contact dept., ad art and photography, has new manager, **Richard W. Moore**, who was a member of the dept. for three years. He succeeds **C. Robert Cawley**, named executive director of Mel Richman Design Associates, Inc., packaging and industrial design... Entries for 11th Annual **Graflex Photo Contest** will be accepted to March 1. Blanks from dealers, or write Contest Manager, **Graflex, Inc.**, Rochester 3, N. Y. Top prizes, \$500, plus a Grand Prize, \$500... **Jacques Simson**, **Pagano's** ace photographer, returned from Miami and Y&R assignment, was promptly sent back south, then Jan. 29 had to take off again to South America, with two top models, for a Daniel & Charles campaign... **Harry M. Callahan** and **Aaron H. Sliskind**, both of photography dept at IIT's Institute of Design, were sole exhibitors at **American Cultural Center, Paris**, when it opened. Then the photos left on tour of southern France... March 27-29 are dates for **Rochester Management Seminar**, on studio subjects. Sponsored by Commercial Div., **Professional Photographers of America, Inc.** (formerly Photographers' Association of America). **Claude F. Palmer**, Portland, Ore., is commercial, div., chairman. Details from PPA, 152 W. Wisconsin Ave., Milwaukee 3, Wis... **Society of Photographic Scientists & Engineers** heard **Brig. Gen. Earle F. Cook** ask for technical goals of high speed films for military photography at night and a completely dry photographic process for battlefield use... **Dr. C. E. Kenneth Mees**, retired Kodak vp now living in Hawaii, was named honorary member of **Society of Motion Picture and Television Engineers**, its highest honor. Four other Kodak scientists were named fellows of SMPTE: **Edward M. Warnecke** of New York, and **Charles H. Evans**, **Nicholas H. Groot**, **Wayne E. Humm**, all of Rochester... **O. Winston Link's** photo/sound record of the Norfolk and Western, last of the steam railways, has been put into long-play hifi record, **The Sounds of Steam Railroad**. The 12-inch LP, 33 1/3 rpm was cut by special process to allow exceptionally loud passages of huge locomotives. Record from Link, 58 E. 34 St., New York 16, at \$4.95.

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booknotes

OLD FARMER'S ALMANAC. 1958. Yankee, Inc., Dublin, N. H. 35¢.

Contains rare old woodcuts taken from Axon's reprint (1883) of the first edition of the first book ever printed in English, William Caxton's *Game and Playe of Chesse*. Also traditional almanac illustrations for each month, rare illustrations of historical personages and events. Usual almanac-style format.

DAVID SMITH. Sam Hunter. Museum of Modern Art. 75¢.

To fit the extended shapes of Matta's forgings, designer Norman Ives planned long page layouts of both type and illustration matter—long vertically or horizontally. Some of Matta's work, not included in the museum's exhibition, are illustrated and accompany text. All illustrations have descriptive material, owners' names, photo credits. Chronology, catalogues listing, and Bernard Karpel's selected bibliography.

MATTA. William Rubin. Museum of Modern Art. 75¢.

Designed by Norman Ives. Two-color plates. Author discusses Matta's philosophy of art, work—often piece by piece—and his influences. Usual identification with each illustration. Also included: exhibit catalog, bibliography by Bernard Karpel.

ENGLISH ROMANESQUE LEAD SCULPTURE. George Zarnecki. Philosophical Library. \$4.75.

Discussion and illustrations of lead fonts, largest single group of Romanesque church fittings in England. Eighty-one b/w plates, special section of notes for plates, index.

GUIDE TO PHOTOGRAPHING CHILDREN. Suzanne Szasz. Greenberg. \$1.95.

How to get good, true and esthetically satisfying pictures," is theme of freelance photographer Suzanne Szasz. She discusses her own methods, and gives rules, suggestions, and examples of work done plus techniques used in each case. Miss Szasz included pictures which were her favorites, also pictures to illustrate points made in the text. Subjects cover equipment, lighting, color hints, various picture subjects possible through photography of children.

PAINTING AND REALITY. Bollingen Series 35-4. Etienne Gilson. Pantheon. \$6.50.

This is a compilation of Professor Gilson's lectures in the A. W. Mellon series on the fine arts given in 1955 in the National Gallery of Art, Washington. But it becomes a book that "is the work of a philosopher asking himself philosophical questions on what he happens to know about a certain art." Professor Gilson, since 1929 director of studies at the Pontifical Institute of Medieval Studies, University of Toronto, and father of the painter Jacqueline Gilson, has added copious footnotes, a preface to explain his particular point of view in this book and why it differs from the usual art-history or art-critique viewpoint. Professor Gilson's point: The only persons who know anything about painting as a creative art are the painters themselves. The role of the philosopher or metaphysician is, through using information supplied by the artists themselves, to try to solve the nature of art. Modern painters, states the author, have "begun to worry about the nature of their art as well as about its relationship to the world of visible realities." This book attempts to reveal to modern artists the nature of their art. Although a complex and subtle question is involved, the style is simple and clear, easily understandable to the layman. Cover design by Paul Rand, book design by Andor Braun, 116 b/w plates, bibliography, index.

ASMP PICTURE ANNUAL. Edited by Jerry Mason. Ridge Press Book, Simon & Schuster. \$4.95.

Thirty-six leading photographers selected their own favorite picture stories, wrote their own comment. Albert A. Squillace, AD. American Society of Magazine Photographers' editorial committee: Barrett Gallagher, Gjon Mili, Dan Weiner. Cover design by Eve Arnold. Production by Allied Graphic Arts, Inc.

COURSE IN MAKING MOSAICS. Joseph L. Young. Reinhold. \$3.50.

This introduction to the art and craft of mosaic making gives professional and beginning methods, illustrations of methods and finished examples, and material on (and by) two outstanding mosaicists, Gino Severini and Juan O'Gorman. The O'Gorman piece is by Ester McCoy. Glossary of terms, selected bibliography, credit information on photos. Jacket design by Jerrold Simon.

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booknotes

(continued)

AMERICAN HERITAGE. October. Vol. 8, No. 6. American Heritage Publishing. \$2.95.

Marshall Davidson's article on Thomas Cole, early American artist who did a series of five paintings on the rise and fall of empires, is accompanied by full-color illustrations of the series, plus artist's own notes on them. Davidson is editor of publications at the Metropolitan Museum of Art. Nine full-color engravings of Mississippi River scenes are in Leonard V. Huber's article on riverboats. Two full-color pages of old trade cards of the thread industry during post-Civil War days. David Stone's line drawings illustrate excerpt of original manuscript by Yankee skipper-privateer. Front and back covers carry full-color panels of heraldic stained glass, the originals once in the manor house of George Washington's English ancestors.

ARCHIVES FOR PRINTING PAPER & KINDRED TRADES. Buch-Und-Druckgewerbe Verlag KG,

19 Kieper str., Berlin-Mariefelde, Germany. This issue of the English and German international printing journal includes not only articles on Berlin's printing industry, but also an illustrated article on Berlin's advertising art, one on type, many examples throughout of German art, fine and commercial.

COOPER UNION ART SCHOOL PUBLICATION NO. 4.

Written by Paul Standard, designed by Raymond Baxter Dowden and Jerome Kuhl, plus student design staff, this issue is 'on calligraphy. Cooper graduates' work illustrates. Interesting and fresh layouts and calligraphic design. Issues No. 1 and 3 won Distinctive Merit awards from the New York AD club.

(continued on page 69)

business briefs

(continued from page 9)

promotion credit with having braked the recession.

best sign that 1953-4's history will repeat itself now is reports that ad budgets are at record highs. They could be cut, but so far have only been slow moving into production. ●

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new phototypesetter
(continued from page 49)

advances mechanically in increments of one-half point. Positive control by the drum over the film makes it possible to back the film up and reset the stop on the mirror bar. Thus columns may be placed side by side even though they were keyboarded as one column. It is also possible to set all of one size, including mixed Roman, Small Caps, Italic, and Boldface in the job, and then back up the film to spot in the next size in its proper position. Line spacing (leading) can be decided after the keyboarding has been completed without the necessity for repeating the manual operation of keyboarding.

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The Correction Device (fig. 4) is a very simple mechanism which consists essentially of a small hand tool and rigid guide. It is used to remove the emulsion from the film base and to accurately position the replacement corrected line or lines which are set on stripping film. Since only the emulsion is replaced, it is not necessary to burn in the lines caused by diffraction of light as when the base is also cut. This makes it possible to give correct exposure in platemaking. It also enables the holding of much finer serifs and sharper definition.

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NEW BOOKS

170. **The Focal Encyclopedia of Photography.** This 1298-page (not counting 32 pages of introduction) reference work, takes the place of a complete library in the field. P. C. Paynter was the art editor. Alphabetically arranged, loaded with graphs, diagrams, b/w illustrations. \$20.
171. **U. S. Camera 1958.** Edited by Tom Maloney. Special recognition to advertising photography with special section of 15 pages of best of year, chosen by New York AD club. Also, color photography, portfolios by leading photographers, special reports on rockets and missiles, other special subjects. \$8.50.
172. **Modern Publicity, 1957-58.** Frank A. Mercer, Editor. Over 1000 illustrations, more than 100 in color, of outstanding ads and promotions from all over the world. All pieces are fully credited, indexed. Everything included, from trade marks, labels, through record sleeves, packaging, direct mail, as well as news and magazine ads. \$10.
173. **Television Production, the TV Handbook and Dictionary.** Harry Wayne McMahon. Working tool explaining 16 basic operations in tv, and language of the field. More than 2000 terms defined. Chapters included on live tv, film, lighting, camera, art, titles and scenery, animation, film and processing, optical effects and special effects, etc. \$7.50.

ANNUALS

156. **International Poster Annual, 1957.** Edited by Arthur Niggli. A cross-section of poster design ideas and art the world over. Large, well printed illustrations of 500 posters from 20 countries plus critical analysis of trends by three authorities. \$10.95.

162. **Graphic Annual 1957/58.** Walter Herdeg & Charles Rosner. 813 crisply printed illustrations of the years best in art and design in every media from every country. A visual idea file, informative, stimulating. \$14.00.

163. **The Penrose Annual, Vol. 51, 1957.** Edited by R. B. Fishenden. A rare combination of information and beauty. Reviews the year's technical developments in the graphic arts. \$9.50.

165. **36th Art Directors Annual, 1957.** The 36th show of the New York Art Directors club, in permanent form. Book is bound in brown cloth, gold stamped, and comes in durable slip case. Designed by Nelson Gruppo with the assistance of Edward G. Infurna. Lettering by Harold D. Vursell. \$12.50. (Also available, the 35th Annual. Order number is 146. \$12.50.)

ART

154. **Art Archives.** Edited by Harry C. Coffin. Over 500 line illustrations of historic periods, events, activities, persons and places, all for unrestricted reproduction in advertising and publishing. An introductory page lists aids on how-to-use, for example, for line reproduction in black, in color, with overall screen in one color, etc. An alphabetical cross-reference index is included

before the main body of spiral-bound coated paper pages. \$10.

155. **Art Directing.** Nathaniel Pousette-Dart, editor-in-chief. A project of the Art Directors Club of New York, the volume contains 13 sections on various phases of art directing, each section comprising several short articles by authorities on specific subjects. Each section was designed by a different AD. Agency and company executives, copywriters, as well as art directors are included in the 70 contributors. Over 400 pictures are included in the book's 240 pages. Of aid: a glossary of AD and advertising terms, a bibliography and an index. \$15.

164. **Rendering Techniques for Commercial Art and Advertising.** Charles R. Kingham. Author, in the field over 37 years and now with BBDO, New York, includes demonstrations, visual helps, professional samples, information on rendering in all media, comprehensives shown in all the stages of development. \$13.50.

167. **Ben Shahn, His Graphic Art.** James Thrall Soby. "Philosophical implications of his art" discussed, also techniques, content, plus artist's professional history. More than 100 reproductions, eight pages in full color. Chronology, bibliography. \$10.

168. **German Art of the 20th Century.** Edited by Andrew Carnduff Ritchie. First comprehensive survey of German art to be published in English. Three subjects, painting, sculpture and prints are handled separately by authorities in the fields. Of 178 illustrations, 48 are in color. Book was hand set and printed in Germany. \$9.50.

169. **300 Years of American Painting.** Alexander Eliot. A tremendous project by Time, Inc. which for the first time correlates American painters and their art with the historical development of the country. Time's art editor describes the artists, their work, personal histories. AD Michael J. Phillips. 250 full color plates. \$13.50.

LAYOUT

137. **Layout.** Raymond A. Ballinger. Covers all creative aspects of layout, discusses design theory. Should appeal to ADs, artists, and students. Author of Lettering Art in Modern Use, Ballinger feels that printed page is still most valuable means of communication. A practicing layout designer, he is director of the department of advertising design at the Philadelphia Museum

School of Art. Examples from 66 ADs and art editors are given, as well as numerous examples of the work of artists, designers, photographers. \$15.

PHOTOGRAPHY

166. **American Society of Magazine Photographers Annual.** Edited by Jerry Mason. Thirty-six leading photographers selected their own favorite picture stories, wrote their own comment. Albert A. Squillace, AD. Cover design by Eve Arnold. \$4.95.

PRODUCTION

138. **Type Identification Chart.** A complete type chart, printed on a series of circular movable graphs. This chart also helps the user to acquire a better knowledge of actual characteristics of groups of type faces and of their essential differences. \$1.

GENERAL

79. **Commercial Art as a Business.** Fred C. Rodewald. Handbook for artists, art buyers and artists' representatives. Defines problems of time, written orders, breaking down a job into logical steps, deadlines, model and prop fees and other factors that are a source of friction between artist and buyer. Legal aspects are explained, financing, bookkeeping and tax matters discussed. Markets for commercial artwork and tips on selling are offered. Includes the Code of Fair Practices of the Joint Ethics Committee and the code of ethics of the American Association of Advertising Agencies. \$2.95.

152. **The Television Commercial.** Revised and Enlarged Edition. Harry Wayne McMahon. The author, a tv commercial consultant, was vp in charge of tv commercial production and a member of the creative plans board at McCann-Erickson, New York. His book discusses all phases of television commercials and uses examples of actual jobs to illustrate points. \$6.50.

159. **How to Predict What People Will Buy.** Louis Cheskin. Analysis of motivational research, what it is, how it works, what it means to advertising. \$5.00.

160. **Motivation in Advertising: Motives that Make People Buy.** Pierre Martineau. A thorough analysis of the consumer as a human being: how he behaves, why he buys, what factors in advertising actually influence him. How emotions overrule logic, how to appeal to emotions, the role of semantics and symbolism in influencing purchases. \$5.50.

161. **A Dictionary of Contemporary American Usage.** by Bergen Evans and Cornelia Evans. A reference classic in the making. Up-to-the-minute and American companion of the old standby, Fowler. Factual as a dictionary yet crammed with wit, makes working with words a pleasure. \$5.95.

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booknotes

(continued)

ASPECTS OF MODERN ART. Edited by G. and R. Bernier. Reynal. \$9.75.

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MODERN GERMAN PAINTING. Hans Konrad Roethel. Reynal. \$7.50.

Author, director of the Municipal Art Gallery in Munich, used biographical material on each painter plus extensive bibliography for comprehensive work. Numerous b/w illustrations, 60 color plates.

THE LIFE OF CHRIST. Harper. \$10.

Prepared and produced by the Chanticleer Press, printed in Switzerland, this book is published in two editions, Catholic and Protestant. Marvin Ross, consultant to the Chicago Art Institute and an authority on medieval art, supplied the front matter for the Protestant edition. The Catholic text by James Lane, professor of the history of art, Marymount College and former associate editor of Art News. James Hendrickson designed the book, which emphasizes art. Full-color photogravure prints of 44 masterpieces taken from oil paintings, enamels, stained glass windows, wood carvings and illuminated manuscripts of the 11th-16th centuries. Reproductions are tipped in on separate pages. Introductions explain importance and development of liturgical art.

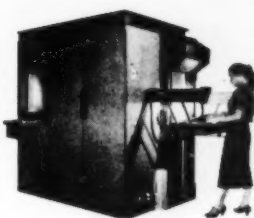
THE CHANGING FACE OF BEAUTY. Madge Garland. Barrows. \$10.

"Four thousand years of beautiful women," this book is subtitled, and that's what it contains—4000 years' span of standards of beauty as recorded in statuary, paintings, photography. A picture-caption book, printed in Great Britain, 224 pages.

AMERICAN HERITAGE, December, 1957. \$2.95.

16 pages of Charles Dana Gibson girls provide a nostalgic treat in this edition of the magazine history. Major feature of the book deals with Gettysburg, then and now, illustrated in color. There's also 18 pages of color lithographs and paintings of the nation's great locomotives.

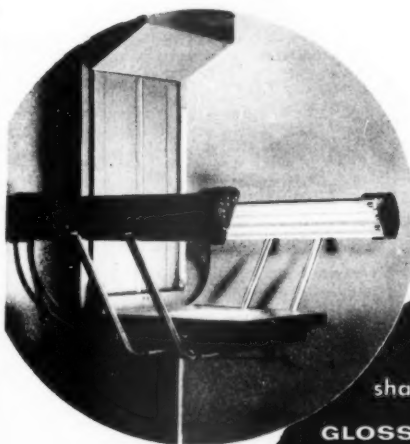
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TV round table

(continued from page 54)

only TV commercials but industrial and government films, in black and white, color, 3D, live action and animation, scripts, in English and French and other languages, and production anywhere in the United States, Canada and where clients' needs arise.

"This kind of one-stop service takes knowhow in all phases of film production and in the intricacies of big business and international financing. But most important it takes foresight."

The creative philosophy of Van Praag Productions, one of the most prolific producers (10,000 live action spots and films on products ranging from automobiles to watches—all since 1950) is that the television commercial is the "enfant terrible" of advertising.

"Capricious, excitable, and challenging. It's potential is as enormous as its problems, requiring constant control. In order to rise above the level of mediocrity the elements of production must be used with imagination."

"The more closely we can work with the agency producer, the better the chances of a real meeting of the minds. We prefer to function as a creative extension of the agency, rather than as a mechanical script duplicator. Our staff have the specialized knowledge of the commercial, as opposed to the theatrical, film."

"Because interesting and unusual locations for commercials are in greater demand today, film producers must be prepared to shoot all over the country. Our offices in Miami, Los Angeles, and Detroit are staffed by men with an intimate knowledge of the surrounding countryside, special equipment and studios."

Van Praag sees an increase in production in the future in direct proportion with the increase of filmed programs on the networks and the greater use of participating sponsorships. The company does not anticipate any appreciable increase in color commercials.

"We have no present plans for expansion but do intend to diversify. We are interested in doing more sport and industrial films and are presently planning to shoot a half-hour mystery package."

Unlike many New York producers, Van Praag feels that a larger share of commercials will be going to the West Coast because of the glamour inducements there.

The facilities and philosophy of operation of other leading film producers will be discussed in future columns. ●

ART PERSONNEL

ALLAN KANE PLACEMENT AGENCY

7 W. 46th ST.

Circle 7-2588

"jobs to fit artists
artists to fit jobs"



is the job of

HENRY PRICE

Agency/Graphic—Arts Personnel
48 W. 48th, N.Y.C. 36, Circle 5-8228



PRODUCTS FOR YOUR TV AND ART DEPT.

"STORYBOARD" PAD



The pad that has big 5 x 7
video panels that enable
you to make man-sized TV
visuals. Perforated video
and audio segments on gray
background.

No. 72C—Pad Size 14 x 17" 2.50
(50 Sheets—4 Segments on Sheet)

No. 72 E—Pocket Size 8 1/4 x 8 1/4" 2.00
(50 Sheets—1 Segment on Sheet)

Tomkins TELEPAD



Most popular TV visual pad
with 2 1/2 x 4" video and
audio panels on gray back-
ground. Each panel perforated.

No. 72A—18 x 24" 3.50
(50 Sheets—12 panels on Sheet)

No. 72B—Pocket Size 8 x 10" 2.00
(75 Sheets—4 panels on Sheet)

VIDEO PAPER



Sensational new paper for
TV artists. Makes an ordin-
ary pencil line vivid and
colors just pop! Write for
sample.

FREE SAMPLES FOR THE ASKING!

Write on your letterhead for
200-page catalog of art sup-
plies. "An Encyclopedia of
Artists Materials"

ARTHUR BROWN & BRO.

2 West 46th St. New York 36

DIRECTIONS by Stephen Baker



soft-sell sells hard



Like a white lily in a field of prickly thorns, this advertisement stands out from its competitors in the motor oil field.

Instead of making half a dozen claims, each louder than the one before, Gulfpride chooses to stick with a single theme: *cleanliness*. And, brother, does this come across.

Although the picture preempts about three-fourths of the page, the ad still seems to be dominated by white space,

due as much to the meticulous care with which the type was selected as the large amount of white in the photo. All this radiates cleanliness. The car is white, the mother and daughter are dressed head to foot in white—even the umbrella is white. In the background, a spic-and-span service station, white also. The concrete floor could compare favorably with the corridors of a hospital. The air reeks of purity—you can practically smell the fresh essence of ozone left behind after a brief summer shower.

Traditional in gasoline and motor oil advertising are approaches that appeal to the cold reasoning of the reader. But here is an ad that plainly makes a play for the emotions. We think this departure is based on sound advertising sense.

A clean automobile conveys an attractive promise, yet advertisers tend to underestimate the importance of this. Research indicates that the public associates a clean engine with top performance—clean oil with a highly efficient lubricant.

Just as important is the implication in the Gulf series of ads that their service stations are kept as spotless as a careful housewife's kitchen. "Cleanliness" ranks high (frequently on top) as a reason for preferring one service

station over another. Untidy buildings, soiled servicemen's uniforms, make more of an impression on the customers than the octane content of the gasoline. Harping on cleanliness, but with a quiet voice, this ad hits a happy combination of soft and hard sell.

To make things even more interesting, the creators of this ad took a step in another new direction: they slanted their message primarily to women. The fact that females drive cars seems to dawn only slowly on gasoline and motor oil manufacturers. In suburban communities, it is the wife who has the car during the better part of the day; she's the one who is going to fill up the tank regularly and have the oil checked. Gulfpride seems to recognize this fact. The customers in the picture are both females, the situation has a particular appeal to women readers. In fact, we suspect the photograph was taken by someone with wide experience in matters of fashion and accessories.

We have no sales figures on Gulfpride Motor Oil yet, but we hazard a guess that this ad and the rest of the campaign are doing a fine job for the company. The series is probably selling a gratifying number of quarts of oil—even though the illustrations are handled as sensitively as the photographs in a fashion magazine. ●

... of a series of effective illustrations created by Interstate for an advertiser . . .

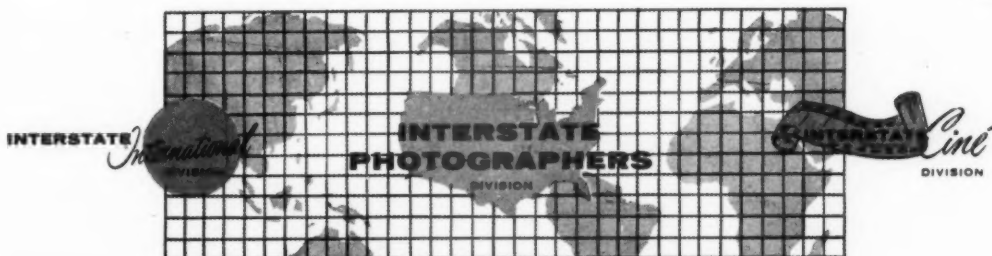
MADE FOR
KOPPERS COMPANY
VIA BBDO, PITTSBURGH.



"Our confidence in Interstate is complete . . ."

says **AL SNEDEN**, Art Director, **BBDO Pittsburgh**

"Even when I can't supervise the job myself, I have complete confidence in INTERSTATE to cover most any photography assignment for our clients. INTERSTATE has taken the time to learn our problems, so we seldom have a slip-up. I don't have to nurse-maid the jobs, we get frequent progress reports, deliveries are made when promised, and the quality of work is high whether black and white or color."



INTERSTATE INDUSTRIAL REPORTING SERVICE, INC.

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MIDWEST OFFICE 469 EAST OHIO ST., CHICAGO 11, ILL., MICHIGAN 2-0080

WEST COAST OFFICE 700 MONTGOMERY ST., SAN FRANCISCO 11, CAL., GARFIELD 1-1987

ALEXANDER ROBERTS GENERAL MANAGER

PHOTOS OR CASE HISTORY REPORTS . . . ANYWHERE . . . TEN DAYS NORMAL DELIVERY



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e. chaite
studios,
inc.

35

West

56

New York

PL7/3131